AMERICAN CINEMATOGRAPHER

FOR AMATEUR AND PROFESSIONAL PHOTOGRAPHERS

November
1938
25c
Foreign

Published in Hollywood by the American Society of Cinematographers

What's Wrong with Cinematography?

Four Still Cameras Needed on Set
CHAPMAN

Camera Hazards in Jungles

Close-Up Story Filming
SPRINGMAN

It Gets in Your Blood
LYFORD

Systematic Editing
SCHMIDT

Raising Stills from 16mm.
MUELLER

Gable and Loy in 'Too Hot to Handle' - MGM

Superior Pan

DU PONT

Tops for Photographic Quality

Reputation for top photographic quality is no accident. Superior Pan comes by its good name, because of its proven ability to produce a good negative. It picks up the detail in shadows, and records highlights brilliantly without plugging. Its pleasing gradation gives middle and quarter tones their full value. And its color sensitivity is balanced to approach closely that of the eye.

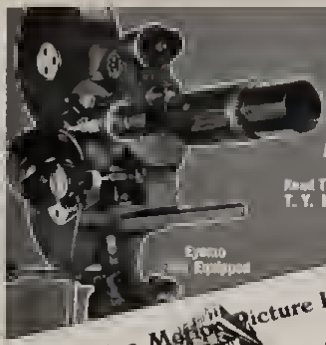
For superb photography in your next production, rely on Du Pont Superior Pan.

Du Pont Film Manufacturing Corporation
INCORPORATED

9 Rockefeller Plaza
New York. . . . N. Y.
Plant . . Parlin, N. J.

SMITH & ALLER, LTD.
6656 Santa Monica Blvd.
Hollywood . . . California

BETTER THINGS *for* BETTER LIVING *through* CHEMISTRY



EYEMOS FILM WAR!

Read These Extracts from a Letter by T. Y. Lo, Whose Nine Eyemos Cover the War Front in China

The China Motion Picture Ltd.

Date August 4, 1938

Able: CMP

BELL & HOWELL CO.
CHICAGO
U. S. A.

Dear Sirs:

Being vice-president of the China Motion Picture Corporation, I have had, since 1930, great interest in your Eyemo ...

According to my past experience and the information gathered from my cameramen, Eyemo is ... best on account of its versatility and dependability.

This year when this country is torn with war ... Eyemos are used in film war pictures ...

Two of my cameramen were trapped in Haushow. They abandoned all their belongings but not their Eyemos, which they valued more than their lives.

At present I have nine Eyemos covering all the war fronts.

T. Y. Lo

(AN OPEN LETTER TO MR. LO)

BELL & HOWELL COMPANY

1941 1815 LARCHMONT AVE
CHICAGO, U. S. A.

Mr. T. Y. Lo
The China Motion Picture, Ltd.
Jardine Estate, Hankow, China

Dear Mr. Lo:

Thank you for your kind letter. We're happy that Eyemo is helping you surmount the difficulties met in filming on the battlefields.

You are not alone in finding Eyemo the solution to your problems. In all fields where cameras must cope with every emergency -- Eyemo gets the call! Its instant convertibility meets any situation. A quick change of lenses? ... conversion from 100-foot film capacity to 200- or 400-foot magazines? ... a tripod mount or a light easy-to-handle hand camera? ... a change from electric to spring or hand drive? ... a silent camera or a hookup for sound? ... slow-motion or silent or sound speeds? Whatever the need, an Eyemo model or accessory will meet it.

We sincerely hope, Mr. Lo, that your Eyemos will continue to serve you as satisfactorily as they have during the past eight years. They should, for Eyemos are built with typical Bell & Howell precision to withstand the strenuous work to which they are put.

Sincerely,

BELL & HOWELL COMPANY

Escaping Cameraman Above—Eyemo cameraman Chen Chang hides in a field during thrilling escape from Haushow. Photo taken by companion who was trapped in Haushow with Chang.

Left—[illegible] second from left) and three of his Eyemos [illegible]

EYEMO HAS three-lens turret, focusing and diaphragm controls visible through the viewfinder, and many other features making it an instrument of unexcelled performance

SEND THIS COUPON NOW and get complete information describing the Eyemo in detail. Bell & Howell Company, 1848 Larchmont Ave., Chicago. New York, 30 Rockefeller Plaza; Hollywood, 716 N. LaBrea Ave; London, 13-14 Great Castle St. *Established 1907.*

BELL & HOWELL COMPANY AC 11 38
1848 Larchmont Ave., Chicago, Ill.
Send copy of Eyemo catalog

Name

Address

City *State*

BELL & HOWELL

There's a new speed limit in Hollywood

ALL Hollywood is talking about *speed* these days . . . the heretofore unheard-of speed of Agfa's two new 35 mm. films.

The scope of photography, limited by the speed of previously available films, has been extensively widened by *AGFA SUPREME*, which is *twice as fast* as Superpan! . . . and by AGFA ULTRA-SPEED PAN, which is *three times as fast* as Superpan!

In spite of its amazing speed, *SUPREME* shows great improvements in grain size, color balance and gradation over Superpan and other comparable supersensitive films.

ULTRA-SPEED PAN, designed for newsreel photography, is being widely used in Hollywood whenever extreme speed is called for.

These two new Agfa films, recognized by the Academy of Motion Picture Arts and Sciences as the greatest contribution to the technical advance of the industry during 1937, are available today. Try them . . . at once!
Made by Agfa Ansco Corporation in Binghamtan, New York.

AGFA RAW FILM CORPORATION

HOLLYWOOD
6424 Santa Monica Blvd
Tel Hollywood 2918

Agfa

NEW YORK
245 West 55th Street
Tel Circle 7 4635

AMERICAN CINEMATOGRAPHER

A Technical and Educational publication on motion picture photography
Published monthly by the

AMERICAN SOCIETY
OF CINEMATOGRAPHERS, INC
1782 North Orange Drive
Hollywood (Los Angeles), California

Telephone GRanite 2135

VICTOR MILNER, President
FRED W JACKMAN, Treasurer

Vol. 19 **November, 1938** **No. 11**

Contents

Stillman really needs four cameras today 445
By Jay Chapman

What is wrong with present day cinematography? 449

Kodak issues Kodachrome in cut films for professionals 450

Dallmeyer makes record Dallon telephoto lens of 8¾ inches diameter 450

Camera hazards abound 451
By George Blaisdell

Reeves' single system sound fits any camera 455

Eastman adds 7½ acres' floor space to camera works 455

New Berndt-Maurer sound track 456

Engineers to discuss thirty papers at meeting 458

The Front Cover

FOR the month of September The Hollywood Reporter poll selected M G M's "Too Hot to Handle" as the best photographed subject. Hal Rosson, A.S.C., was director of photography Ray June, A S C, contributed scenes on the home lot, while Clyde De Vinna, A.S.C., and a crew traveled to South America to record the beautifully picturesque jungle and river backgrounds

Clark Gable and Myrna Loy have the leads in this stirring melodrama of the newsreeler and the flyer-adventurer It is hard to believe the role of the former will not be applauded by the members of the two-fisted craft he was chosen to portray

The still was photographed by Clarence Bull.

The Staff

EDITOR
George Blaisdell

WASHINGTON STAFF CORRESPONDENT
Fred N Hawthorne A S C

TECHNICAL EDITOR
Emery Huse A S C

ADVISORY EDITORIAL BOARD
Victor Milner A S C
James Van Trees, A. S C
Fred W Jackman A S C
Farciot Edouart, A S C
Fred Gage A S C
Dr J S Watson, A S C
Dr L A Jones A S C
Dr C E K Mees A S C
Dr W B Rayton, A S C
Dr Herbert Meyer A S C
Dr V B Sease A S C

CIRCULATION MANAGER
L F Graham

NEW YORK REPRESENTATIVE
S R Cowan, 19 East 47th St New York
Phone Plaza 3-0483

FOREIGN REPRESENTATIVE
Georges Benoit 100 Allee Franklin Pavillions-sous Bois, Seine France Telephone LeRaincy 13-19

AUSTRALIAN REPRESENTATIVE
McGill's, 179 Elizabeth Street, Melbourne, Australian and New Zealand agents

Neither the American Cinematographer nor the American Society of Cinematographers is responsible for statements made by authors

ESTABLISHED 1920 Advertising Rates on application Subscription: United States $2.50 a year, Canada and the Pan-American Union $2.50 a year, Foreign $3.50 a year Single copies, 25 cents, back numbers, 30 cents, foreign, single copies, 35 cents, back numbers, 40 cents COPYRIGHT 1938 by American Society of Cinematographers, Inc

Entered as second class matter November 18, 1937, at the postoffice at Los Angeles, California, under the Act of March 3, 1879

TOP RANK

EASTMAN Super X won its top ranking on performance. The results obtained from its combination of speed, fine grain, and general photographic quality make it the world's first choice in negative materials. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

STILLMAN REALLY NEEDS FOUR CAMERAS TODAY

By JAY CHAPMAN

All photos used in this story are reproductions of Leica shots on Warner Brothers' First National Pictures

Dick Powell in "Going Places," Warner Brothers' First National Picture

FOUR cameras, not just one, constitute full equipment for the motion picture still photographer of today He needs them on indoor sets or outdoor locations.

For him, there isn't any one camera that fills all the requirements of the conditions under which he works—not any combination less than four that quite does it, although three will *almost* fill the bill.

He needs his big 8 by 10, his Graphic with its speed gun, his Graflex, and his Leica or other corresponding small, noiseless camera of great lens speed—needs them just as much as a carpenter needs a separate saw, hammer, plane and steel square, rather than any combination of these wood-working tools

Most Necessary

In an emergency either the big 8 by 10 on its tripod or the tiny Leica could cover nearly the whole field of his requirements So, naturally, could the Graphic or Graflex But using any "job" outside the regular field established for it by modern practice under actual working conditions would be neither efficient nor economical.

Because the Leica has lately become one of the most necessary of the four items of a still photographer's equipment, rather than the least necessary, this article concerns itself mainly with this latest addition to still-taking equipment.

Before showing its fourfold duty, however, let us for clarity examine briefly the functions of its bigger brothers and the reason they are indispensable if the greatest efficiency is to be attained.

Speed and economy in processing its shots holds the big 8 by 10 in its familiar position on movie sets It delivers a full-sized negative that is ready, with the least waste of time, to offer prints in the standard size of 8 by 10, or blown-up prints from *retouched* negatives

Graphic Essential

Time is saved (a) in retouching, which is nearly always necessary for studio purposes; (b) in contact printing the 8 by 10s, and (c) in enlargements in which fine-grain problems and careful processing need not be considered.

Economy enters through the time element and as follows (a) skilled photographers rarely "miss" on an 8 by 10 plate, within its field; (b) the saving of contact printing over enlarging and (c) saving in retouching and print-spotting costs.

The Graphic with its speedgun, shooting flash bulbs synchronized with the shutter, has proved itself an essential tool in overcoming bad lighting conditions indoors or in the shade or bad weather—and in supplying "fill in" light from its flashes where an outdoor light is too contrasty It saves, very often, the use of any artificial light indoors and reflectors outdoors

The Graflex has its uses, always, where extremely high shutter speed is needed (as in fast action) and it is also necessary to focus accurately and keep in focus on ground glass

Which brings us to the Leica and the four principal fields of usefulness it dominates completely on the modern motion picture set·

1 Catching shots close enough to the microphones so that any camera with a noisier shutter would be heard on the sound track

2. Eliminating, because of its great lens speed, the need for a flash bulb, when during actual motion scene shoot-

ing the flash would "kill" the scene for the motion cameras.

3. Securing genuine "candid" shots of stars and others because of its small size and lens speed and

4. Getting shots impossible with the other cameras because of awkwardness of position.

Of course, there are other points. Not the least of these is that the still photographer usually wears his Leica around his neck by its strap and is always ready to get a "shot" he might lose if he had to look for and pick up one of his other cameras, even if near at hand.

Nobody "wears" a Graphic or a Graflex, and we have yet to see a still photographer who was so conscientious that he was never without one or the other in his hand, cocked and ready for action, flash bulb in place and spare film holders and flash bulbs bulging the shape out of his coat pockets!

Five Cameras on Location

Warner Brothers try to equip their still photographers with the full battery of cameras, and when one is slighted it is the Graflex. This is no reflection on the usefulness of the famous reflecting camera, but is the result, rather, of being able to foresee whether or not it will be required on any day's schedule of scenes.

At times Warners' go even farther in equipping still photographers. One of their aces, "Mac" MacJuhan, took five cameras along to Big Bear and other locations where the Royal Canadian Mounted Police drama, "Heart of the North," was filmed.

The picture was being shot in Technicolor throughout, and the beautiful lake, mountain and river scenery, as well as the scarlet coats of the "Mounties," cried for color photography. So he carried color film as well as black-and-white for his 8 by 10, his Graphic, his Graflex and two 35mm "jobs."

The reason for the extra miniature camera was this: it was easy enough—and the work of but a moment—to insert either back-and-white or Dufaycolor film into the bigger cameras, but hardly practical to shift 36-exposure cartridges in the little cameras, every time he needed to shift. The answer was to have two miniatures, one loaded with color film, the other with speed "pan."

One of the great advantages of getting shots while the actors are doing their stuff for the motion cameras in what they hope will be the final, okayed "take" is illustrated by Dick Powell in a shot Mickey Marigold secured with a Leica during the filming of "Going Places."

Making Faces

Powell, facing the camera in a scene with Walter Catlett, is making a face the like of which any actor is liable to make during the fleeting moment of a film scene. But it isn't a face an actor is willing to make—and few are able to—for a posed still camera shot.

Before the noiseless shutter and fast-as-a-movie-camera lens of the Leica made possible the shooting of a still or series of stills right beside cameras and microphones during the actual taking of a scene, the Graphic and speed gun tried to solve the problem.

No cameraman would allow a flash bulb shot during a scene, with its sudden "bleaching" effect on his movie film, and no sound man would okay a "take" in which a Graphic shutter had clacked. So the still man had to solve this problem by getting what he could during rehearsals.

The objection to this is that important actors don't "give" during rehearsals. They merely go through the motions, so the director may time the scene and iron out business and dialogue. Stills shot of actors in rehearsals lack dramatic or comedy effect.

Sense of Action

The scene from "Going Places" in which Dick Powell halts in the middle of a "croon" and his fingers freeze over the ivories of the piano when he is interrupted by Ronald Reagan catches that "movie-in-the-making" air and sense of action only an actual scene, and not a rehearsal, will give.

In the scene in which Powell in jockey's costume is dazed by a race he's ridden—when he doesn't know how to ride!—the thing caught which couldn't come from a rehearsal snap is the convincing realism of everyone in the scene.

The same comment applies to another shot of "Going Places" in which Harold Huber and Allen Jenkins figure.

In shots of the same picture in which horses are in rapid action the use of the Leica was indicated over even the Graflex because of its portability—the photographer was in precarious and uncomfortable positions, due to two factors: necessity of keeping out of the range of the motion picture cameras, and at the same time dodging the hooves of the horses.

In the shot where the horse is stand-

(Continued on Page 46)

On Page Opposite

1. John Reden and Wally Rawden, David Niven and Errol Flynn on way to luncheon from "Dawn Patrol" set, Flynn with plans all laid to play a joke on his friend Niven. 2. Flynn, Niven and Peter Willes "come a runnin'" in "Dawn Patrol." 3. In "Going Places," from which this and the remaining stills on this page were taken, a racer fails to make the hurdle. 4. Harold Huber, left, seems more disturbed than does Allen Jenkins. 5. Walter Catlett at right is trying somewhat unsuccessfully to calm Dick Powell. 6. Jeepers Creepers at the beginning of the race. 7. Dick Powell serenaded, Minna Gombell, Donald Reagan, on the one side, and Thurston Hall and Anita Louise on the other. 8. As Powell sits at the piano he is surrounded by Anita Louise, Janet Shaw, Minna Gombell and Donald Reagan.

Two striking candid Leica shots from Warner Studio are here reproduced. On the left, Darul Niven and Errol Flynn are seen in "Dawn Patrol." At the right, Cecil Esmond and Flynn lead a crew of aviators in "Dawn Patrol."

1.

2.

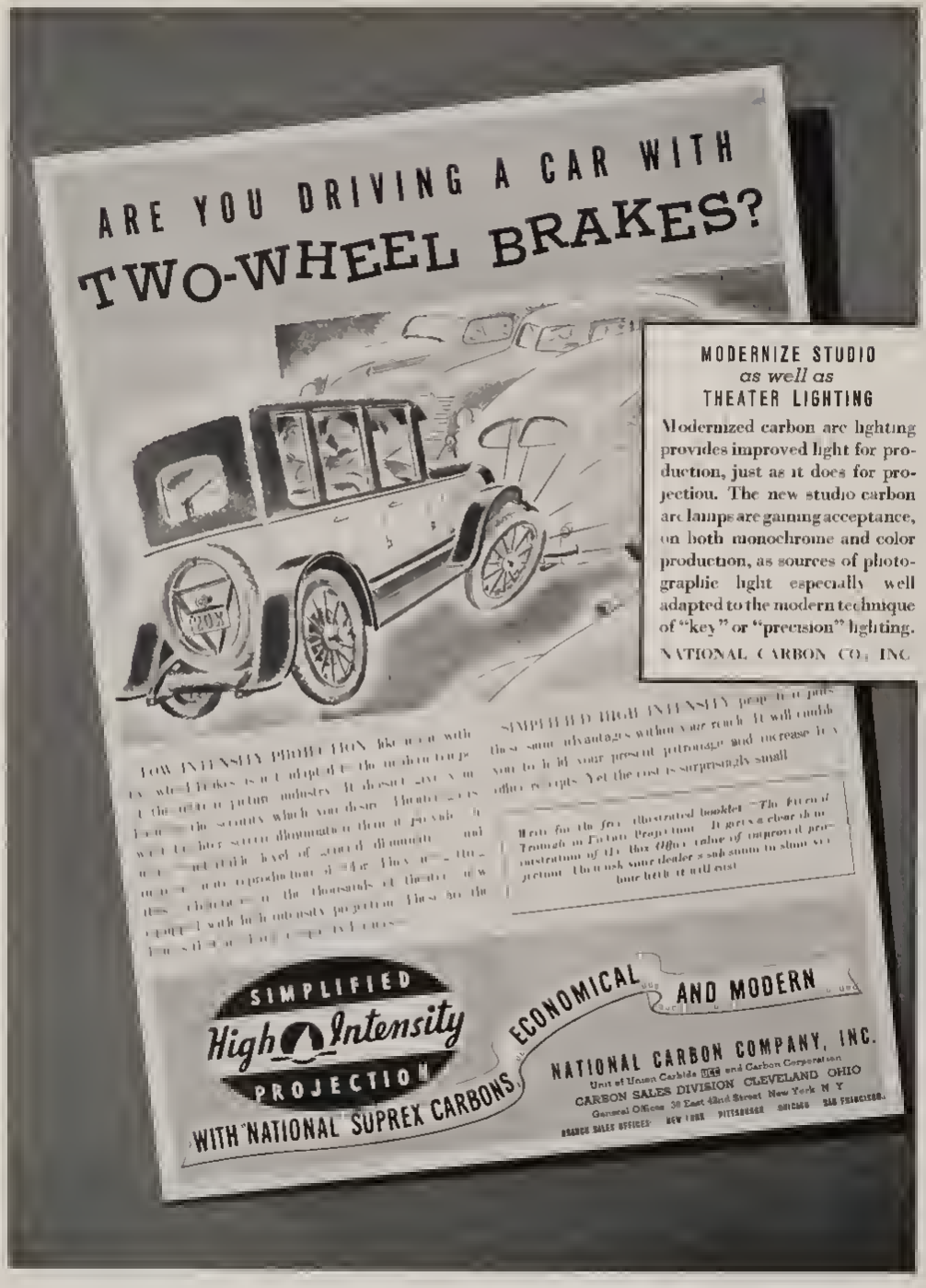
3.

4.

5.

7.

8.


ARE YOU DRIVING A CAR WITH
TWO-WHEEL BRAKES?
MODERNIZE STUDIO
as well as
THEATER LIGHTING
Modernized carbon arc lighting provides improved light for production, just as it does for projection. The new studio carbon arc lamps are gaining acceptance, on both monochrome and color production, as sources of photographic light especially well adapted to the modern technique of "key" or "precision" lighting.
NATIONAL CARBON CO., INC.
SIMPLIFIED
High Intensity
PROJECTION
WITH NATIONAL SUPREX CARBONS
ECONOMICAL AND MODERN
NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
CARBON SALES DIVISION CLEVELAND OHIO

What's Wrong With Cinematography?

WHAT is wrong with present-day cinematography? Why do today's directors of photography, working with finer, faster film and better photographic and lighting equipment, so generally feel they are not getting the results they should in view of the last decade's technical advances?

These questions were the subject of an open forum discussion at the September meeting of the American Society of Cinematographers, under the Chairmanship of Past President John Arnold. Planned as the first of a series of informal discussions of the cause and cure of modern photographic problems, the meeting disclosed a general sentiment, among the world's greatest cinematographers that, in spite of international acclaim, the majority feel their work is not progressing but retrogressing.

This sentiment was expressed by Chairman Arnold, who opened the meeting with the statement: "We've had a number of very distinguished speakers at our meetings who told us how good we were. But tonight I feel we owe it to ourselves to find how bad we are.

"It is pleasant to be complimented. But there are too many of us who feel convinced we are not getting the results we ought to, judged by the work we ourselves produced ten or fifteen years ago, and by the technical improvements since then.

Faster Film—More Light

"What is wrong? We have films immeasurably faster than the best available a dozen years ago—but we are using just about as much light as we did then. We have better, faster lenses—but are we making any better use of them than we did with the poorer ones of the past?

"We have better cameras, better lighting units, better accessories than ever, but is our work the better for it? The laboratories are certainly processing our film more scientifically than they could ten years ago.

"Still we feel our work has not progressed proportionately.

"Is there something wrong with the film? With the equipment? With the laboratories? With modern production methods? Or does the fault lie with us?

"One of the chief purposes of the founders of this organization was the betterment of cinematography through frank discussions of such problems. Tonight I think we have an opportunity to serve that purpose."

In the discussion which followed, men universally acclaimed as the world's supreme masters of the camera vied in pointing out the shortcomings of their work and in seeking both cause and remedy.

Do Labs Steal Film Speed?

One of the first points discussed was that of film speed. It was stressed that as each successive advance in film speed was announced, a chief claim made by film manufacturers has been that the increased speed would permit the use of less light, bringing a closer approach to the cinematographer's goal of truly realistic lightings.

With each such advance illumination levels would for a time be gratifyingly lowered. Then cinematographers would suddenly find themselves getting into difficulties with such lightings and would before long find themselves right back to previous illumination standards.

It seemed hardly possible that all film manufacturers should consistently market unstable emulsions. Neither did it seem likely that cinematographers in all studios should almost simultaneously find their judgment of lighting gone awry.

It was pointed out by several members of long experience in both camera and laboratory work that most laboratories are conducted as studio departments separate from the camera department, and in some instances as outside organizations wholly independent from the studios they service.

It is natural that their chiefs should take advantage of every opportunity to increase organization efficiency. One way in which this could be done at the expense of the cameraman was by using a shorter development of faster film to give increased capacity or lowered expenses. This would effectively reduce the practical speed of the film as used on the set.

Tests With Minicam Processing

Tests made by several members were described, which proved that modern films, exposed as customary under studio conditions, had vastly more on the negative than most studio developing brought out. One such series of tests was mentioned, in which a 35mm. miniature camera had been placed beside the cine camera on a typical set.

With it were exposed in rapid succession a number of rolls of film identical with that being used in the studio camera. The exposure in all cases was identical with that given by the motion picture camera—1/50 second at the same aperture used by the production camera. The minicam rolls were then sent to both studio laboratories and miniature-camera processing specialists.

When the results were projected it was found that almost invariably the film receiving miniature camera processing showed improvements in exposure values. It was held that the application of fine grain miniature camera methods to motion picture processing would open up an important new field for photographic advancement.

Technical representatives of the various raw stock firms, on the other hand, pointed out that there were commercial difficulties in the way of adopting such methods.

Under present conditions commercial development of motion picture negative requires solutions giving full development in an average of about 9 minutes, while the more popular fine grain developers require from 15 minutes to well over half an hour. Certain of these solutions apparently increase the speed of any given film, while others apparently lower it.

It was none the less urged that further investigation of this phase of the problem be made.

What Made Great Films Great?

Everyone cherishes the memory of certain great films of the past, which stand out as great historical landmarks in the advancement of production, acting, direction of cinematography. One such was discussed, "The Four Horsemen of the Apocalypse," photographed by John Seitz, A.S.C., in 1921.

This was cited as a production which at the time inspired cinematographers everywhere to emulate its technique and to explore new methods of camera expression. Why was it, Seitz was asked, that such successes were achieved relatively often then, yet were so rare now?

Mr. Seitz replied that on that production he had *had a virtually free hand to experiment—a condition seldom found today.* At that time he had been able to *work more closely with both director and producer in the planning and photographing* of the production than is usual now.

In that particular case, all concerned felt there was much to be gained by striving to use camera and lighting more expressively. *Though in seeking this end, mistakes were made, the net result was enduring progress.*

He pointed out further that in photographing not only that production but

(Continued on Page 457)

Kodak Issues Kodachrome in Cut Films for Professionals

Characteristics Professional Kodachrome Film, Type B

USE. Single exposure in regular camera produces positive transparency in full color, without screen pattern.
LIGHTING. Balanced for high intensity clear Mazda lamps.
FILTERS. None, when appropriate type of artificial light is used, Wratten 85-B for outdoor pictures.
SPEED. Approximately one third that of Eastman portrait panchromatic film or Eastman "SS" pan cut films.
EXPOSURE LATITUDE. Moderate.
PROCESSING. At Rochester only, without charge if three or more films are returned for processing at one time.
SIZES. Popular sizes up to and including 8 by 10 inches.

ALREADY famed as a medium for color photography of superb quality, Kodachrome professional film is now available in cut film sizes up to and including 8 by 10 inches and in a type precisely color balanced for high intensity tungsten illumination, the Eastman Kodak Company announces.

Identical in principle with the Kodachrome film which has proved so convenient and workable for miniature cameras, professional Kodachrome differs only in its suitability to professional and studio photography.

Kodachrome professional film is used with the same ease and simplicity as No. 135 and 828 Kodachrome film for miniature still cameras. It is suitable for use in any camera which takes standard black-and-white cut film. Film holders are loaded and single exposures made in the usual fashion.

A single exposure produces a positive transparency in full color. Any fully color-corrected anastigmat lens capable of good three-color work is suitable for color photography with Kodachrome.

Processed in Rochester

The simplicity with which Kodachrome may be used is due to its structure. Though a single film, it has three separate emulsions—each selectively sensitized to a different part of the spectrum. Dyed layers of gelatin over each emulsion act as color filters and record the colors of the subject as negative silver images—in perfect, permanent register.

In processing, these negative silver images are converted into a full color positive. Professional Kodachrome film for the present will be processed only at the Eastman laboratories in Rochester.

Kodachrome transparencies are free from screen pattern, and have the extreme fineness of grain characteristic of the reversal process. The transparency may be examined as a proof, used for engraver's copy, used for the production of full-color prints on paper, by the wash-off relief method or other suitable medium, or for screen projection with suitable equipment.

Professional Kodachrome film for studio use under artificial light will be known as Type B, and will require no filter when used with light of correct color quality.

The Type B film is color balanced during manufacture for light from incandescent lamps operated at a color temperature of 3200 degrees K. This type of light represents the average quality of light normally used for black and white commercial photography—that obtained from clear bulb, high efficiency tungsten lamps operated at correct voltages. Thus, photographers can use Kodachrome, Type B, with no change whatever in their standard tungsten lighting equipment.

Pictures In Door or Out

The Type B professional Kodachrome film should not be associated with 16mm. or 35mm. Type A Kodachrome Film, which is color-balanced for photoflood and photoflash illumination of higher color temperature.

However, professional Kodachrome, Type B, can be used with photoflood or photoflash, if a Wratten 2A filter is placed on the camera lens to compensate for the excess blue of these light sources.

Pictures can also be made outdoors by daylight if a Wratten 85-B filter is used. Full information about the use of filters is given in the instruction book packed with each box of film.

While Kodachrome professional film does not have the high speed or great latitude of some black and white films, it does have moderate exposure latitude. Its speed is approximately one third that of Eastman portrait panchromatic film.

In addition to the Type B film for studio use, a daylight type is expected to be available later in a similar range of sizes.

Professional Kodachrome film is supplied in boxes of one half-dozen, each box including an instruction book and a gummed return label. When fewer than three films are returned for processing at one time, a service charge of 50 cents is made. A coin envelop is included in each box for that purpose. If three or more films are returned at one time, there is no charge for processing.

Dallmeyer Makes Record Dallon Telephoto Lens of 8 3/4 in. Diam.

DESIGNED and manufactured entirely in its Willesden Works, J. H. Dallmeyer Ltd. of London has made for an American company what it believes to be the longest focus, largest aperture telephoto lens ever commercially manufactured.

Comparison of the huge Dallmeyer 53-pound, 8¾-inch diameter telephoto lens with Dallon 4-inch f-5.6 alongside

It is a Dallon telephoto anastigmat lens and has an equivalent focal length of 60 inches and an aperture of f 8, and was designed to cover up to approximately 8 by 10 inches.

The huge dimensions of this lens can be readily appreciated by its comparison with the 4 inch f 5.6 Dallon which is shown alongside. This new telephoto lens has a diameter of no less than 8¾ inches, an overall length of approximately 18 inches, and weighs no less than 53 pounds.

Although the particular lens in question was manufactured to a special order

(Continued on Page 460)

CAMERA HAZARDS ABOUND IN JUNGLE SUBJECT

Native hunters have cut out from fleeing herd the elephant previously selected for capture and are fighting for opportunity to fasten rope around hindleg. The gun in hands of native carries a blank—singularly enough as a protection to other natives

By GEORGE BLAISDELL

All photographs enlargements from 35 mm. motion picture

THERE'S a new African picture on the screen. It's another one of the exceedingly few in that much overtouted classification you may feel privileged to write home about. The title is "Dark Rapture," but you will have to see the picture before it is likely you will surmise what the title is all about.

One guess as good, perhaps, as another is that it bears on the rhythmic dance of the men and women in the tribe of giants found in the Belgian Congo.

Whether you are a recognized addict of the swinging dance or not, you cannot fail to become one momentarily while these seven-footers float swiftly and surely through a routine that may have come down to us right here and now from an age as remote as the recordings in the Bible—like a page out of that venerable work.

Praiseworthy Film

As we see giants so also do we see pigmies—who among other accomplishments build bridges; and after we have seen these little men create out of the forest a structure nearly two hundred feet long and one in which the inverted arch is fifty feet above the picturesque stream which it spans we wonder if perhaps the lecturer may not be entirely right in his assertion that for these little men with no equipment but knives and with a background barbarously primitive the resulting structure is as marvelous an achievement for them as was the great Bay Bridge in San Francisco for the men who designed and built it.

"Dark Rapture" is being released by Universal. The company is preparing to accompany its screen introduction with an abundance of exploitation. It is a production that will stand praise—stand it because it is worthy of it.

The picture was made under unusual circumstances. Armand Denis, producer of "Goona Goona" and director of "Wild Cargo," is its producer and director. Leroy Phelps, who photographed it, previously had filmed pictures for Frank Buck, producer of jungle subjects. Not only did he photograph "Dark Rapture," but in association with Gunther Von Fritsch he edited the film. Phelps is a resident of New Haven, Conn.

Denis is a native of Belgium. It was the natural thing in planning a trip to the Belgian Congo application should be made to the Belgian Government for its active support and cooperation.

So, too, it was the expected action for the Belgian authorities, from the King downward, to grant the producer what was requested—more than that, that the Congo executives be instructed to give every possible aid in securing not only pictures of the natives and the way they live, but a complete sound record of their ceremonials.

Specializes in Photography

Denis at the age of seventeen years was graduated in 1914 from high school in Belgium into the trenches. He was captured by the Germans and consigned to a prison camp. He escaped and joined the aviation forces of England. After the war there was study at the Paris School of Mines and the University of Florence, followed by research in physical chemistry under Dr. Millikan at the California Institute of Technology.

For two years Denis was employed by the Eastman Kodak Company, specializing in photo-chemistry and sensitometry. Then came a long session in the work of sound recording and in the field of radio. Particular attention was given to automatic volume control.

In Connecticut Denis met Leila Roosevelt, daughter of Andre Roosevelt, and member of the same family as that of the presidential branches. As the father was an explorer-traveler it was the natural thing for the daughter to follow in his footsteps. So it was the Denis-Roosevelt expedition to the Congo, and the wife went along as an active partner. Four children were obliged to remain behind in civilization.

For rolling stock the expedition employed two large Dodge trucks, both with front and rear drive. This was to make it easier to escape from the sand traps encountered in crossing the deserts. There was a Dodge sedan and trailers.

Two Years Preparing

Night travel on the desert to escape the heat soon was abandoned. Progress was little better than nil. Daylight and corresponding heat were less to be feared than lower temperature and darkness with the accompanying plunging into soft sand.

Among the photographic equipment were two DeVry cameras, one Bell and Howell single system recording camera and an Eyemo and also an Akeley. Film was packed to the extent of 100,000 feet. Much of the latter was Eastman and some of it was Gevaert. Shipments to New York were made by way of Belgium when it was possible to get film out of the jungle. Laboratory work was done by H. E. R.

Two years were given to preparing for

the expedition, carrying through for the 42,000 miles of overland travel from Belgium and for the cutting and editing of the film afterward

The production is a triumph for the producer and especially for the photographer Perhaps a better way to express that would be to say the production is a photographic triumph, with Denis and Phelps linked together. Only two men of wide experience in that kind of adventure, as these two had been trained to it with Frank Buck, could have achieved such teamwork as did this pair

There were many occasions where more than one camera was brought into play One of these was the capture of a wild elephant and the accompanying hazard to all the human beings participating

There were the stealing up on the herd, so close as to permit the leaders to make their selection as to which particular animal was wanted He must not be too young, because too much time would be required for his growth to the size and strength that would make him valuable to his captors. Neither must he be too fully developed, because of the added difficulty in handling and training him

Elephants Stampede

When the alarm shot was fired the elephants made every effort to escape It was a real stampede All animals were ignored except the one selected. He was followed by the natives with ropes

At the first opportunity one of the natives ran behind the tusker, threw a rope around one of the hind legs—maybe after all he laid down a noose into which a hind foot stepped The other end was thrown around a tree and made fast Right there the rumpus began

It was almost no time at all before a second and a third rope were around a hind leg and the animal seemed to be securely caught in spite of his thrashing around It was but a few moments, however, before the tree came out of the ground by the roots. Partly freed, the animal started off again

Without hesitation the natives closed around him again and again ropes were slipped around a hind leg Again the thrashing and rushing, swaying animal was fastened to a larger tree In time he was exhausted Two tame animals moved into the scene, one on each side Their presence eased the captive, while their readiness to squeeze him lessened the belligerency

Another thrilling sequence was that in which an elephant was taught to lie down on command and at the same time become accustomed to carrying a man on his back. With ropes fastened on one forefoot and on one hindfoot the command was given to "Lie down." At the same time the forefoot was drawn until the elephant was forced down.

Elephant Swings Trunk

As his belly touched the ground a native jumped on the broad back The elephant rolled and the native leaped for safety, with an eye always on the roving trunk. There was plenty of danger in that sequence, too.

One of the spectacular parts of the film was that already mentioned, the building of the bridge by the pigmies After several failures to swing a native far enough across the stream at the end of a stout rope so he might effect an anchor for the first strand of the bridge to be it was decided to equip the bearer with a long pole and a hook

Fastened in a primitive saddle, with the swinging rope pulled taut until it was horizontal seemingly over a hundred feet above the ground, another native on an improvised platform swung a long-handled knife and cut the rope behind the suspended native

The man dropped through space He passed the perpendicular and started upward He continued to ascend until he approached the designed anchorage on the crossing The improvised boathook shot toward the tree It held Slowly the native pulled himself to the trunk of the tree as the crowd below yelled with delight. It was the beginning of the bridge

Many streams were crossed with elephants providing the motive power for the trucks One of the sequences was that of trapping animals for food by means of nets stretched for hundreds of feet, the men holding the nets and the women spread out fan shape driving the animals into the net

Maximum of Rhythm

The ceremonial dances are features in themselves In garb to which an amazing amount of attention has been given these giants of the jungle stage their ancient ceremonials It is the maximum in rhythm

Making it all the more effective is the recording of the marvellously timed cadence of what takes the place of bangles on the ankles and other parts of the performers' bodies There is no doubt that here at last is sound recording in the African jungle There is the same impression when we hear the roars of rage and terror of the trapped elephant

The concluding spectacle is the rush to escape from the burning grass fire ignited by the lightning just prior to the setting in of the rainy season The fight narrows down to the point where the expedition is fighting to save all the film it has exposed in the visit to the giants.

The river is reached just in time to save humans and animals—and the film. The trucks were abandoned to the flames But the cameraman was busy with his lenses. He recorded the blaze in plenty of footage From the Belgian station, the district commander had seen the flames and started out in boats to find the fugitives and to bring them in

Don't go to see "Dark Rapture" from the photographic side alone, although there is abundant reason for it. See it for its melodramatic, for its interesting and human side, and for its geographic and educational values

On Page Opposite

1. Native steps behind raging wild elephant and slips heavy rope around hindleg—far from being as simple as it looks. 2. First hold has been secured on young animal and natives seek to hem it in. This is just prior to his pulling up tree by roots, leaving work to be done all over again. 3. Leila Roosevelt, wife of leader, on another occasion visits the First Lady of the Land. 4. Big one-tusker pushes over heavy tree, picks it up and carries it out of the way. 5. Elephant much against his wish is being taught to lie down when told and at the same time learn to carry a man on his back—peaceably, o Leila Roosevelt. 7. We have seen this bridge grow from the first strand 8. If you never have seen grace or rhythm before see it now. This is Dark Rapture

Lewis Denis

Japanese 1938 Year Book Tells of Nation's Screen

"The Cinema Year Book of Japan 1938," edited by the International Cinema Association of Japan and published by the Society for International Cultural Relations, is an attractive publication It is printed in English on heavy book paper, has been carefully edited and is illuminated by a large number of craftsmanlike engravings.

The book has eighty-two pages, with heavy cloth covers, and measures 9 by 12 inches in size A number of pages are devoted to photographs of the screen's leading players Here are to be noted attractive faces of women and rugged faces of men

In the text division are articles reviewing "The Japanese Cinema in 1937," covering the organization of the companies and the relations if any between the respective concerns The statistics extend to the theatre

1.
2.
3.
4.
5.
6.
7.
8.

REEVES SINGLE SYSTEM SOUND FITS ANY CAMERA

SINGLE SYSTEM sound recorders, in which sound and picture are recorded on the same negative, offer many advantages in certain fields of professional camerawork, especially news, expeditionary, commercial and educational filming.

Most of these outfits, however, while definitely portable, are still sufficiently bulky to be more or less inconvenient under some circumstances encountered in these fields, where the light weight, small bulk and greater convenience of a silent camera are needed. For this reason, an increasing proportion of the filming in such fields is done silent, with narrative or musical sound later "dubbed in" as may be desired.

The new Art Reeves single-system recording attachment, illustrated for the first time in the October issue of the American Cinematographer, is intended for the use of cinematographers who require sound on occasion and portability always.

The device consists of an attachment which can be fitted to any standard 35mm camera equipped with outside magazines, like the Bell & Howell and Mitchell. The recording unit is a small housing placed between the camera head and the magazines.

It fits on to the camera exactly as do the magazines, and accepts the magazines exactly as does the camera. The only change necessary, other than having the camera mechanism silenced for use with sound, is to fit a longer take-up belt.

Enters Camera Normal Way

In this device the film passes from the feed magazine over a relieved idling roller and is looped forward over the recording drum, after which it passes over another idler and enters the camera head in the normal way.

The recording drum is of conventional type, and directly connected to a heavy, magnetically damped flywheel which serves to remove all irregularities from the film's movement past the recording drum.

The sound record is made at this drum. While any type of recording device may be used, the unit was designed primarily for use with the Art Reeves "Line-O-Lite" recording glowlamp.

This lamp is particularly suitable for single system recording, for it has a strong visual radiation and a considerable ultra violet radiation as well. It is thus possible to balance sound and picture exposures so that the negative may be developed for picture values without loss of sound quality.

In most laboratories the accepted gamma for picture negative ranges between .60 and .65. This same standard can be maintained for the sound track recorded in this device, with highly satisfactory results.

In printing, since the sound is 21 frames behind the picture, while sound projection standards place the sound aperture 19½ frames ahead of the picture, the sound must be moved forward 40½ frames for perfect synchronization.

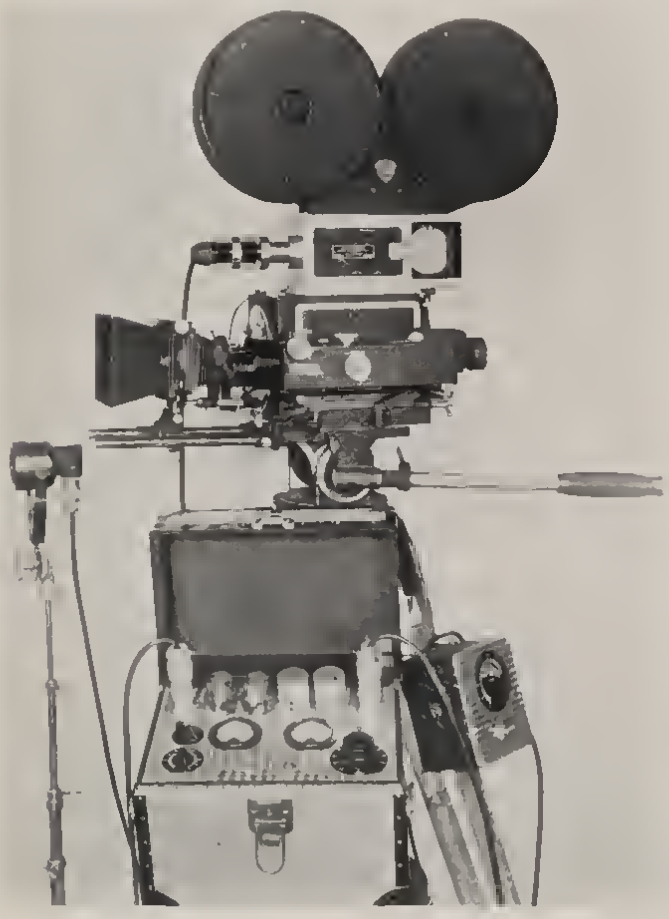
However, since sound and picture are usually printed in separate operations, even when single system negatives are involved, this is no great drawback.

Amplifier Simplified

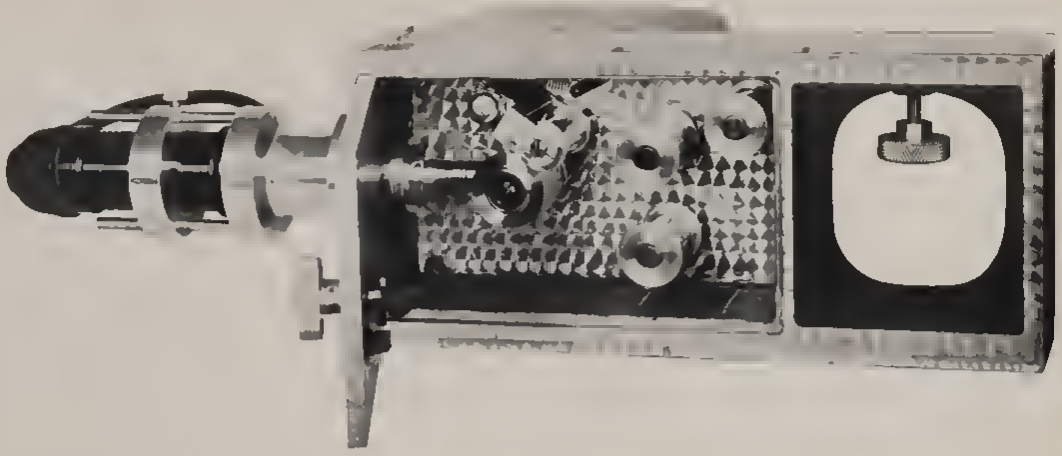
The amplifier and batteries for this outfit have been compressed into unusually small space. They occupy two small cases, each less than one foot square. The cables connecting the various units of the system are so constructed that no cable can be connected to any but its intended terminal.

The amplifier has been simplified to the utmost, to make for convenient field use and for safety when operated by individuals not well acquainted with recording technique.

A single switch turns the power on



The new Reeves single-system recording attachment complete with amplifier and microphone. The unit may be fitted to any standard camera having outside magazines, including Mitchell (shown here), Bell and Howell, and others.



The new Art Reeves Single-system Sound Attachment. This recording unit fits between camera head and magazines, and is easily removed for silent scenes. Recording is made with a Reeves "Line-O-Lite" glow-lamp, permitting sound-track negative to be developed for picture values.

A single control brings the needle of the filament-current indicator to a predetermined normal point. Another dial is manipulated to set the volume level indicator at a clearly marked minimum point.

The gain (volume) control is then manipulated so that the needle of this indicator does not exceed a marked maximum-level indication, minimizing the danger of overloads.

An equalizer is fitted for use when acoustical conditions are poor; this may be thrown out of the circuit by throwing a single switch. A noise reduction circuit is a permanent part of the amplifier, while an outlet for monitoring headphones is of course provided.

The frequency response curve of the amplifier is flat from 100 cycles to a point well in excess of 7000 cycles. The film movement, under stroboscopic test, compares very favorably with that of any good quality double system recorder. Flutter, "wows" and similar flaws so often found in single system sound, are absent.

Striking Advantage

Speaking of this new recorder, Reeves foresees its application to several fields other than news and commercial cinematography. "Of course," he says, "this single system recording attachment was planned especially for news and commercial cameramork and for the large army of professional cameramen who have occasional use for direct recorded sound but hesitate to discard or alter their existing silent picture camera equipment, which may represent a considerable investment.

"The majority of travelogues, for instance, are now photographed silent, with native and background music dubbed in later.

"Many of these films would gain from the addition here and there of actual sounds directly recorded in these far places and impossible to duplicate elsewhere. Native dances and music, for instance, would gain a great deal by this treatment.

"It is impossible to duplicate a Balinese Gamelan orchestra in a Hollywood recording studio, especially if sound and action are to synchronize as they should. And we have all seen Tahitian dances in travel films accompanied, through necessity, by Hawaiian music, recorded in Hollywood.

"A further field where I feel this outfit could prove useful, opening up new possibilities, is in the making of process background scenes for studio use. Ninety per cent of such shots can best be made silent, but occasionally one will find a background in which some unique sound may play a vital part.

"With this compact little outfit a cinematographer sent on such an assignment could make his silent backgrounds as he does now, but the three small cases in his luggage would give him an opportunity for capturing necessary sounds."

Eastman Adds 7 1-2 Acres of Floor Space to Camera Works

THE Eastman Kodak Company commenced construction in the week of October 10 of a six-story addition to the group of buildings comprising its camera works in Rochester. The additional building will measure 175 by 312 feet in area and is expected to be ready for occupancy in a year.

When completed the single structure will add seven and a half acres of floor space to the company's camera works.

The Camera Works, adjoining the general offices of the company, is the second-largest Eastman plant in Rochester. Kodak Park, with 83 buildings on 400 acres, manufacturing film, photographic paper, and chemicals, is larger. The Hawk-Eye Works, manufacturing lenses and special optical equipment, is smaller.

Plans for the new Camera Works building have been under consideration for a year.

"A substantial increase in interest in amateur photography is one of the reasons for the new construction," the Kodak Company announced.

"New types of photographic apparatus manufactured by the company and meeting a popular demand have imposed a need for more extended facilities in the manufacturing departments of the Camera Works and in the Camera Works engineering department, which is responsible for the design of new photographic equipment.

"The new building will accommodate these extended facilities, and will also permit the spreading out of operations carried on in the present Camera Works buildings."

Three to One American

Seventy-five per cent of the feature motion pictures exhibited in Uruguay are of United States origin, according to a report from the office of the American consulate at Montevideo. The remaining 25 per cent is made up of pictures from France, Argentina, Great Britain and Germany. American films are well received and generally preferred to other foreign productions.

Berndt-Maurer Model F high fidelity 35mm sound-on-film recording unit, new type of optical system which produces the symmetrical or bilateral type of variable area sound track

NEW BERNDT-MAURER SOUND TRACT

An entirely new type of optical system which produces the symmetrical (or bilateral) type of variable-area sound track, and which is believed to be one of the most efficient in its utilization of light of the types previously employed for variable-area recording, is incorporated in the new Berndt-Maurer Model F high fidelity 35mm sound-on-film recording unit.

The high light-transmitting efficiency of this optical system has made possible the design of a unit which gives ample exposure for any of the generally used types of sound recording stock with an image width of only .00025 inch, and which nevertheless continues the use of the small 6 watt exposure lamp which has been standard in Berndt-Maurer equipment for the past three years.

The small size and low heat dissipation of the lamp permit an exceptionally compact unit measuring only 1½ by 2¾ by 8 inches, including a Cannon receptacle at the rear which is used for the electrical connections. The mounting plate is 2 inches wide by 2¾ inches high.

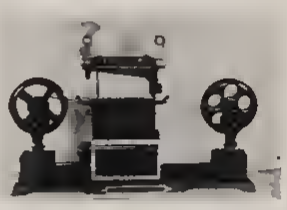
The Model F unit is physically interchangeable with the Model E unit, which has been manufactured by Berndt-Maurer for the past three years and which has achieved world wide use.

Experience has shown that this type of recording unit can be mounted conveniently on almost any 35mm single system camera or double system recorder.

Like the Model E and other units which have been manufactured by Berndt-Maurer, the Model F is built with only two adjustments—one for focusing the line image on the film and one for setting the unmodulated width of the sound track.

All other adjustments are made during factory assembly, and are permanently locked in such a rigid manner that they cannot be disturbed by the jars incidental to shipment or use.

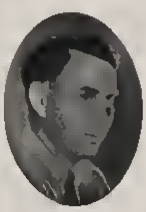
Fried 35mm. Lite Tester



Used by the Leading Film Laboratories

FRIED CAMERA CO.
6156 Santa Monica Blvd.
HOLLYWOOD, CALIF.
Cable Address. FRIEDCAMCO

FILM TESTED



Automatic Developing Machines
Soundolas
Sensitesters
Reeves-lites
Variable Density Sound System
Variable Area Sound System
Microphone Boom
Sound Accessories
Laboratory Accessories

ART REEVES
MOTION PICTURE EQUIPMENT
Cable Address: ARTREEVES
7512 Santa Monica Blvd. Hollywood, California U. S. A.

WHAT'S WRONG WITH CINEMATOGRAPHY?

(Continued from Page 449)

many others of the same period, the cinematographer had one advantage now virtually unknown.

When he attempted such experiments, *he could tell the laboratory superintendent how to develop the film for the effect he had in mind*, whereas today in most instances the cinematographer must photograph his scenes to jibe with standardized and unalterable requirements of laboratory practice.

Laboratories and Meters

The great variation between the standards of the various major film laboratories was cited as another complicating factor. So great is this variation that lighting and exposures which may be normal for one studio and its laboratory may be abnormal for another studio and subnormal for a third. This works a notable hardship on the many cinematographers whose work causes them to alternate between different studios.

Modern photoelectric light measuring instruments were praised as valuable aids in compensating for these differences. It was pointed out, however, that too many of the existing photoelectric meters had been built with a view to giving amateur photographers a guide to correct average exposures than for the precision measuring of lighting in the professional's sense.

Production "Speed-up"

The question of speeding-up production was held to be one of the most vital and damaging differences between production ten years ago and now. Simple comparison of average production schedules for yesterday's silent films and today's more difficult talking pictures gives ample evidence on this score.

A dozen years ago a studio might take three weeks to a month to film a two-reel comedy. Today costs force them to make it in three or four days.

A program feature used to have an average schedule of from six weeks to two months. Today, fifteen days or less is common, and a three week schedule for a "B" picture is something unusually pretentious.

A "special" production formerly meant six months to a year or more of shooting. Today if even a highly budgeted super-special is in production more than three months it is regarded as something exceptional.

At the same time, the problems confronting the cinematographer have not decreased, but instead have increased tremendously. The use of sound has brought the complication of microphone shadows to every scene, together with much added equipment which often hampers the placing of lamps.

Further, the use of the moving-camera technique has made it necessary for the cinematographer to light his set not merely to be satisfactory from one viewpoint, but so that the camera may move to and fro about the set and yet at all times view good or at least adequate lighting.

In view of these conditions, as one member summarized things, is it not more logical to wonder why cinematographers today do as well as they do?

Chelsea Sponsors Exhibition

The Chelsea Camera Club of New York is sponsoring an exhibition of Marine Photography.

Members of camera clubs and other photographers are invited to submit prints of a maritime or nautical character, which must be in not later than January 15, 1939.

Steamship companies and allied industries have manifested deep interest in the undertaking, which indicates that the exhibition will be a success.

The entry fee is $1. The number of prints is four. The duration of the exhibition is from February 6 to 12.

LIGHTING NEWS *Extra*

ON THE SET — EVERY DAY

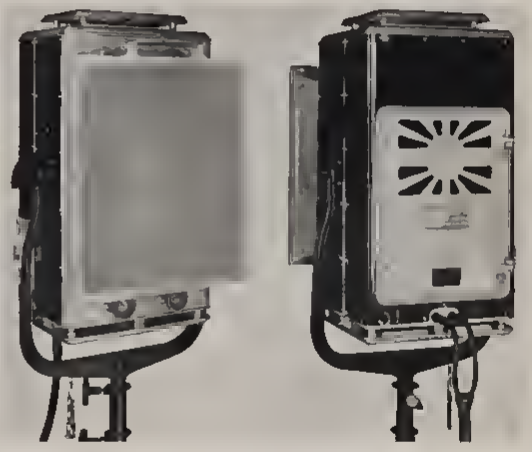
DUARC THE FAVORITE

M-R ENTRY FAVORED IN COLOR SWEEP

Going to the post a heavy favorite, Duarc's classy entry from the celebrated Mole-Richardson stables is lauded as a sure winner in the season's forthcoming Technicolor sweepstakes. In early-season workouts on both testing and production tracks, the M-R colt showed exceptional form consistently smashing previous track records.

Running this season in place of Side Arc and Scoop, former heavy winners for the same stable, the Duarc filly is well thought of for past performances. Studio cameramen and electricians especially have bet Duarc heavily across the board.

"We can't lose," was general comment. "The older arcs couldn't last the course when going got tough, especially when ran in high position where trainers couldn't get at them. This Duarc pony, now has repeatedly ran half a day unattended in the fastest company it's a sure winner!"



FAVORITE IN EARLY-SEASON WORKOUT

Early-season workouts of Duarc, the new M-R stables paremaker, showed it's of form. More recent runs, timed against records made by Side Arc and Pre-Vitaphone Broad, champs in their day, showed Duarc not only beat their best time (boosting record from 40 minutes to 2 hours, 10 minutes, 22 2-5 seconds) but showed consistently steadier performance, without a ghost of flicker. Older entries regularly flickered all over the track, but the Duarc keeps steady under any conditions.

LONE LINE OF

CHAMPIONS

DUARC
H. I. ARC
SOLARSPOT
SIDE ARC—SCOOP
and ORIGINAL INKIES

All Came from the Plant of

MOLE-RICHARDSON CO.

941 NO SYCAMORE AVE.,
HOLLYWOOD CALIFORNIA

ENGINEERS WILL DISCUSS THIRTY PAPERS AT MEET

THIRTY technical papers and presentations round out a full three days' program for the Society of Motion Picture Engineers at the Hotel Statler, Detroit, October 31 to November 2. Papers on sound recording and reproduction, studio lighting, theater practice, film processing and various other phases of motion picture engineering will be treated.

Included are several papers on television by engineers of the RCA Manufacturing Company and the General Electric Company, and one of the most promising of the presentations will be the story of "Technicolor Adventures in Cinemaland" by Dr. Herbert T. Kalmus.

The convention opens officially Monday, October 31. One of the first events of the program will be the counting of the election ballots for officers for 1939. The retiring officers are: S. K. Wolf, president; H. G. Tasker, past president, K. F. Morgan, executive vice president; E. A. Williford, financial vice president, J. I. Crabtree, editorial vice president; W. C. Kunzmann, convention vice president; J. Frank, Jr., secretary, L. W. Davee, treasurer, M. C. Batsel, governors, and A. N. Goldsmith, governor.

Nominees for office for 1939 are: E. A. Williford, president, N. Levinson, executive vice president, A. S. Dickinson, financial vice president, J. I. Crabtree, editorial vice president, W. C. Kunzmann, convention vice president; J. Frank, Jr., secretary, L. W. Davee, treasurer, M. C. Batsel, G. Friedl, Jr., A. N. Goldsmith, H. G. Tasker, governors, (two to be elected).

At noon of the first day will be the informal luncheon, at which brief addresses will be presented by Richard W. Reading, mayor of Detroit, Jamison Handy, president of Jam Handy Corporation, George W. Trendle, president of the United Detroit Theaters Corporation, and Dr. C. F. Kettering, vice president and director of research of General Motors Corporation.

On Monday evening will be a motion picture show for the entertainment of the delegates and guests in the banquet hall of the hotel. This show will feature some of the most recent outstanding releases.

On Tuesday evening will be the semi-annual fall banquet, features of which will be the presentations of the SMPE Progress Medal and Journal Award. The former is presented each year to an individual connected with the industry in recognition of any invention, research or development which, in the opinion of the Board of Governors, has resulted in a significant advance in the development of motion picture technology.

The Journal Award is presented each year to the author or authors of the most outstanding paper originally published in the Journal of the Society during the preceding calendar year. The names of the recipients of the award will be announced at the banquet.

Among the papers to be presented are the following:

"A 16mm. Studio Recorder," R. W. Benfer, Electrical Research Products, Inc., New York, N. Y. *(Demonstration.)*

"A Motion Picture Dubbing and Scor-

Scheibe's FILTERS In World-Wide Use

produce Moonlight and Night Effects in Daytime-Fog Scenes. Diffused Focus and many other effects.

George H. Scheibe
ORIGINATOR OF EFFECT FILTERS
1927 WEST 78TH ST. LOS ANGELES, CAL.

FILMO & EYEMO FILTER HOLDERS

ALL MODEL EYEMOS and FILMO model D series adapted to accommodate gelatin filters in individual metal holders. Position between rear of lens and film. One filter serves all lenses. Write for literature. Patents Pending.

National Cine Laboratories
2022 West 22nd St. New York City
Form of Motion Picture Advertisement
Laboratories in the East

EVERYTHING PHOTOGRAPHIC
FOR PROFESSIONAL AND AMATEUR
The World's Largest Variety of Cameras and Projectors. Studio and Laboratory Equipment with Latest Improvements as Used in the Hollywood Studios. New and Used.
SEND FOR BARGAIN CATALOGUE
Hollywood Camera Exchange
1600 CAHUENGA BOULEVARD
HO 3651 Hollywood, California Cable: Hocamex

LANDERS & TRISSEL, Inc.
—: RENTALS - SERVICE :—
MOTION PICTURE CAMERAS - BLIMPS - DOLLIES - CAMERA CRANE AND ALL ACCESSORIES
PHONE HE-2277
6313 SUNSET BOULEVARD NEAR VINE STREET HOLLYWOOD, CALIFORNIA
Night Landers HE 1311 Trissel - No. Hol. 5992W

EASTERN HEADQUARTERS FOR THE CAMERAMEN
48th St. BROADWAY
SALES - SERVICE - RENTALS
REPAIRS BY EXPERT TECHNICIANS
BELL & HOWELL - MITCHELL CAMERAS
STUDIO & CUTTING ROOM EQUIPMENT
BLIMPS - DOLLIES - LIGHTS - LENSES
FRANK ZUCKER CABLE ADDRESS: CINEQUIP
CAMERA EQUIPMENT CO.
1600 BROADWAY N.Y.C. CIRCLE 6-5080

Literature on request

COOKE LENSES
FINEST CORRECTION
FINEST DEFINITION
FINEST NEGATIVES
BELL & HOWELL COMPANY
Exclusive World Distributors of Taylor Hobson Cooke Cine Lenses
1848 LARCHMONT AVENUE CHICAGO
New York 11 West 42nd St. Hollywood 716 N. La Brea Ave.

ing Stage," C L Lootens, Republic Productions, Inc., North Hollywood, M Rettinger, RCA Manufacturing Co., Inc., Hollywood, and D J Bloomberg, Republic Productions, Inc., North Hollywood

"Some of the Problems Ahead in Television," I J Kaar, General Electric Company, Bridgeport.

"Some Television Problems from the Motion Picture Standpoint," G L Beers, E W Engstrom and I G Maloff, RCA Manufacturing Company, Inc., Camden, N. J *(Demonstration.)*

"Independent Drive for Camera in the A-c Interlock Motor System," F. G Albin, United Artists Studio, Hollywood

"The Evolution of Arc Broadside Lighting Equipment," P Mole, Mole-Richardson, Hollywood

Report of the Studio Lighting Committee, C W Handley, Chairman.

"A Semi-Automatic Follow-Focus Device," John Arnold, M-G-M Studio, Culver City, Calif

"The Evaluation of Motion Picture Films by Semimicro Testing," J E Gibson and C G Weber, National Bureau of Standards, Washington, D. C

"Underwater Cinematography," E. R. J. Johnson, Mechanical Improvements Corp., Moorestown, N J *(Demonstration.)*

MOVIOLA
FILM EDITING EQUIPMENT
Used in Every Major Studio
Illustrated Literature on request
MOVIOLA CO
1451 Gordon St Hollywood Calif

Moorfield & Shannon Book on Moviemaking Now Ready

Moorfield & Shannon of Nutley, N J., has published its second and enlarged edition of "Money Saving Tips for Moviemakers" a 5 by 7 inch book of thirty-five chapters and sixty-seven pages It retails for 50 cents The publication offers practical hints on editing, projection, trick titles, developing, photography and many other subjects.

The titles of the first five chapters in the book provide a fair criterion of its contents These are "Edit Your Pictures with a Professional Touch," "Fades and Wipes with Easel-Type Titlers," "Materials for Making Title Cards," "Good Projection Improves Interest in Films" and "How to Develop Short Lengths of Movie Film."

Academy Releases Test Reels for Theatres

Major Nathan Levinson, vice-chairman of the Academy Research Council, has appointed a committee to investigate the possibilities for coordinating the production of duplicating master prints and negatives.

This committee, which will function under the chairmanship of Gerald M Best of Warner Brothers Studios, will include in its membership Lawrence A. Aicholtz, Fred Albin, Philip E Brigandi, I E Clark, Alan Freedman, Franklin LaGrande, Michael Leshing, Charles Levin, A W Miller, J. M. Nickolaus, Gerald Rackett, George Seid, Sidney Solow, Joseph Spray, John Swain, Ray Wilkinson and Gordon S Mitchell, manager of the council.

Claude Parfrey of the Elstree Laboratories, London, England, and Randall Terraneau of the Humphries Laboratories in London will serve to represent the British film industry on this committee

USED AND REBUILT
Bell & Howell
Camera Equipment

B & H CAMERA No. 542
with silenced 1 shuttle

B & H CAMERA No. 439
with high speed check pawl shuttle, Hi-speed 12 v. motor

B & H CAMERA No. 751
with standard unit 1 shuttle

B & H CAMERA No. 777
with silenced Hi-speed shuttle

B & H CAMERA No. 895
with standard unit 1 shuttle

B & H CAMERA No. 361
with standard unit 1 shuttle

Complete equipments or heads only

Large quantity of 400 ft. and 1000 ft. magazines—sunshades—finders—tripods—lenses.

Write, Wire or Cable Your Requirements

Motion Picture
Camera Supply, Inc.
723 Seventh Ave.
New York City
Cable Address—CINECAMERA

MUST SACRIFICE
DE BRIE SUPER PARVO
New Type Ultra Silent Camera—No Blimp Necessary
Has built-in motor, automatic dissolve pilot pins and anti-buckling device Four 1000 ft magazines—40 mm 50 mm and 75 mm F2.3 lenses, De Brie upright finder, set of front attachments Leather covered carrying trunk It's the latest type equipment like new!
Camera Equipment Co.
1600 Broadway New York City
Tel Circle 6 5080 Cable Cinequip

Camera Supply Co.
FOR
Efficient-Courteous Service
GORDON BENNETT—MANAGER
•
Everything Photographic
Professional and Amateur
•
New and Used Equipment
Bought—Sold—Rented
•
ART REEVES
CAMERA SUPPLY CO.
HOLLYWOOD 1515 North Cahuenga Boulevard CALIFORNIA
Cable Address—Cameras

Four Cameras Needed

(Continued from Page 446)

ing still and Powell is flying through the air—but with no ease at all!—Marigold would probably have used his Leica under any circumstances But an unusual circumstance dictated its choice very definitely

The horse used was high-spirited and skittish, and had once shied at the still man operating his Graflex. By lying flat and using the Leica with its noiseless shutter he didn't endanger the success of the scene nor Powell's safe landing!

Flynn Still Camera Shy

The outdoor scene of 'Dawn Patrol" is a true off-stage candid—that is, it was taken just after a scene was finished and the actors were heading for lunch

Errol Flynn, bareheaded at the right, is very still-camera-sensitive and would either hidden or nosed had he seen Cameraman Bert Six's concealed Leica As it was he's very natural as he dashes after his friend David Niven, bent in playing a practical joke on him

In contrast see Six's scene snapped during the filming of a scene—of the actors singing Here, too, however, his activity with a Leica was unseen by Flynn

The scene showing the "Dawn Patrol" aviators rushing to the wrecked plane of a comrade illustrates the Leica's great advantage at "quickness on the draw' and comparatively rapid shooting. Six took a series of these while running ahead of the men and keeping out of camera shot of the receding motion camera on its truck

Finally, the shot of Flynn and Niven just as they were dumped from a motorcycle, dodging a diving plane or something of that sort—and laughing so heartily at the same time—shows practically the whole assortment of Leica virtue for still photography.

It's candid, it's fast action taken while motion picture cameras were going and sound was functioning, it's taken from a difficult set-up (a precarious perch on the rungs of a parallel ladder) and, just incidentally, it has almost the technical quality of an 8 by 10!

Roy Scott Advances

Roy F Scott, who joined Bell & Howell Company early in the year as an aid in the sales department educational division, has been promoted to the post of assistant manager of that divison

For the past twelve years Mr. Scott has been working in the fields of institutional finance and public relations, directing school and church activities and promoting character training programs.

In his advanced capacity Mr Scott will carry on his work of designing literature assisting institutions to make more effective use of motion picture equipment and films and assume broader contacts in the application of such information in the educational and promotional selling fields

Record Dallon Telephoto Lens

(Continued from Page 450)

for press work, it obviously offers tremendous possibilities to all amateur and professional photographers and cinematographers It is for this reason the company has decided to list the lens as a standard catalogue product and arrange for its adaptability to all types of photographic—including miniature and cinematograph—cameras, both amateur and professional.

FAXON DEAN
INC.
CAMERAS
BLIMPS-DOLLYS
FOR RENT
MO. 11838
4516 Sunset Boulevard
Night, NO. 22563

ASTRO F 1.8 F 2.3
LENSES

for sale by
Mitchell Camera Corporation
665 North Robertson Blvd.
West Hollywood California

Announcing . . .
the BERNDT-MAURER Model "F"
High Fidelity Sound-on-Film Unit for
35 mm. SYMMETRICAL VARIABLE-AREA RECORDING

Built for utmost flexibility of electrical operation and thoroughly tested under actual operating conditions, the B-M Model "F" Symmetrical Variable-Area Recording Unit incorporates the vibrating mirror element of the highly successful Model "E" Unilateral Recording Unit, and carries the same TWO YEAR unconditional guarantee against breakdown in service.

The Model "F" Unit requires no attention after installation, as it is put into permanent and correct adjustment before delivery

Compact design of the Model "F" Unit permits convenient installation on any 35 mm sound camera or recorder Write for complete specifications and frequency response curve.

Berndt-Maurer Model "E" High Fidelity Unilateral-Track Recording Unit, frequency range 0 to 10,000 cycles $350
F O B New York

Berndt-Maurer Model "F" High Fidelity Symmetrical-Track Recording Unit, frequency range 0 to 10,000 cycles . . . . . $450.
F O B New York

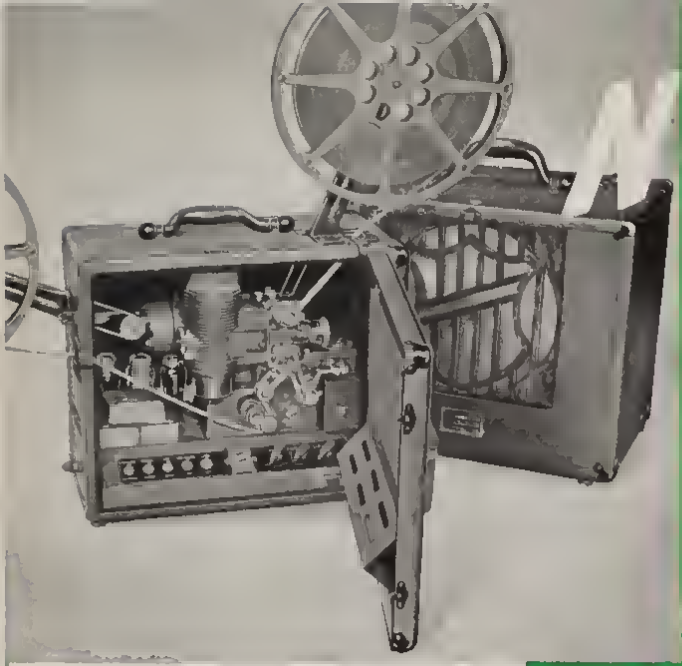
THE BERNDT-MAURER CORP.
117 EAST 24th STREET • NEW YORK CITY

You can say it
over and
over
again

EASTMAN
SUPER X
NEGATIVE

It leads the entire industry
because
its performance
is faultless!

J. E. BRULATOUR, Inc.
DISTRIBUTORS



NOW!

TWO NEW LOW-COST *Filmosounds* FOR SOUND MOVIES AT HOME

New Filmosound 142 (above) Powerful amplifier, 750 watt lamp, Mignilite condenser, and fast F 1 6 lens assure ample sound volume and picture brilliance, even in a moderate-sized auditorium Has mechanism quieting "blimp" case, microphone and phonograph input system, reversing mechanism, still picture clutch, electric rewind, and every feature for film protection Complete in two compact cases, only $410

Filmosound "Academy" (right) Includes all the features essential for home projection of 16 mm sound and silent films The low price has been achieved by simplification of controls and through the economies of quantity production There is no deviation from B&H standards of precision With 750-watt lamp, 1600 foot film capacity, complete in two cases, only $298

Filmosound "COMMERCIAL" is another new model, similar to the "ACADEMY" but projecting only sound films In single case, only $276

HIT FILMS FOR THE WORLD'S MOST EXCLUSIVE MOVIE THEATER—YOUR OWN HOME!

The Filmosound Library has thousands of new 16 mm. sound and silent films for your use Many of them are recent "hit" features from Universal, MGM, RKO, and other leading Hollywood producers—plus comedies, cartoons, and interesting "shorts" You can rent or purchase. Send coupon for complete list.

A FEW REPRESENTATIVE TITLES

Little Man, What Now? (*Margaret Sullavan*) • There's Always Tomorrow (*Frank Morgan*) • Doctor Syn (*George Arliss*) • Bring 'Em Back Alive (*Frank Buck*) • Let's Sing Again (*Bobby Breen*) • White Legion (*Ian Keith*) • Beloved (*John Boles*) • Top of the Town (*Hugh Herbert*) • The Road Back (*Remarque's Novel*) • Counsellor at Law (*John Barrymore*)

Great Guy Jimmy Cagney at his best—exposing racketeers in smash-bang fashion.

Girl Loves Boy stars Eric Linden and Cecilia Parker, tells down-to-earth drama of small town life

NEW Filmosounds now bring sound-film projection to the home living room at prices within the means of most 16 mm. film users. You can now present sound films at your home or at the homes of friends . . . for Filmosounds are readily portable. Make your film selection from the thousands of modern subjects offered at moderate rentals by the B&H Filmosound Library.

And with the same Filmosound you can project your own 16 mm. silent films! Adding a microphone, you can accompany your silent films with amplified comments. Or, with a disc record turntable, you can have musical accompaniment with your silent subjects.

The new Filmosounds offer the utmost in brilliant, steady projection, in faithful sound reproduction, in ease of operation, in quiet mechanisms. Filmosounds are enduring and dependable—built by the makers, since 1907, of Hollywood's preferred studio equipment.

Write now for details about the new Filmosounds. Use the coupon. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*

Mail Coupon Today

Bell & Howell Company AC 11 38
1848 Larchmoor Avenue, Chicago, Illinois
Please send complete details on ☐ Filmosound 142 ☐ Filmosound "ACADEMY"; ☐ 8 mm Filmo Silent Projectors Also ☐ send list of movies available from Filmosound Library.

Name

Address

City *State*

BELL & HOWELL

American Cinematographer
Amateur Movies Section

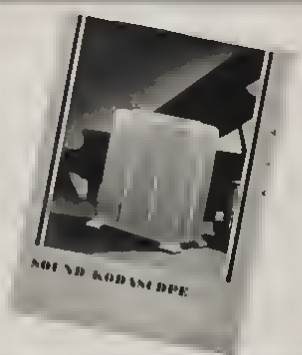
The finest possible projector for 16 mm. sound films

SOUND KODASCOPE *Special*

IN performance, in appearance, in countless significant details, former standards of excellence have been left far behind in Sound Kodascope Special. Sound Kodascope Special is unique, definitely the finest possible 16 mm. sound film projector.

CONSIDER these features: automatic film loop formers; a viscous drive that assures smooth, constant film movement at the critical moment when the sound track is scanned; unprecedented simplicity of operation . . . quiet mechanism . . . a sound system capable of ample volume, without distortion, plus unrivaled realism . . . precise, two point shift in the focus of sound-optics to assure optimum results with either duplicate or reversal film; choice of operating speeds to meet requirements of silent as well as sound film projection—a separate motor for rewind, operation of which automatically cuts out the amplifier; choice of excellent lenses; microphone plug; physical compactness and beauty, outward evidences of brilliant design.

Write for descriptive booklet, fully illustrated. No charge, of course. The name of the dealer nearest you showing Sound Kodascope Special will be gladly given.



EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

AMATEUR MOVIE SECTION

SOCIETY OF AMATEUR CINEMATOGRAPHERS

BOARD OF REVIEW

Victor Milner, President, A.S.C., Director of Photography Paramount Studios, Academy Award Winner 1935

Karl Struss, A.S.C., Director of Photography Paramount Studios, Academy Award Winner 1928.

Fred W. Jackman, Treasurer American Society of Cinematographers

Dan Clark, A.S.C., Director of Photography Twentieth Century-Fox

Tony Gaudio, A.S.C., Director of Photography Warner Brothers Studio, Academy Award Winner 1937

Contents....

Giving wings to camera 466

Close-up story filming 467
By Ormal I Sprungman

Kodak issues three tripod accessories 470

It gets in your blood 471
By Richard H. Lafford

Unseld now assistant to Bell & Howell's advertising chief 473

Systematic editing of movie film for the amateur 474
By Julian F Schmidt

Raising stills from 16mm. frames 476
By Dr Albert N. Mueller

Agfa announcing f.6 3 Clipper Special 477

128-Page book records Visual Education meet 478

Cinema music classes added to U S C's list 479

Fox installs new make-up lamps 479

Plan your dramas 480
By William Stull, A S C

Notes of the movie clubs 481

Agfa announces two tripods for amateurs 482

Midget sun is 1000-watt cigarette sized mercury 483

Eastman issues series of moderate priced 35mms 484

Giving Wings to Camera

ON the evening of the next to the last Monday in October the Columbia Camera Club, a Pacific Coast broadcast over the Columbia network, held its first sessions with an audience Heretofore since the club's formation, last June, the sessions have been in what the lawyers describe as "in camera," the term sometimes used when judges hold court in their private chambers

One hundred and fifty persons filled the broadcasting room when Frank Graham introduced Maurie Webster as the speaker of the evening in charge of the mike. The latter started off the fifteen minutes on the air by telling his listeners how to take pictures indoors when the weather was less inviting for sunshine shots

Membership in this club may be obtained by sending a stamped self-addressed envelope to the Columbia Camera Club, Columbia Square, Hollywood The membership card will follow The Pacific Coast has responded to the idea of the camera club on the air by sending in 4400 applications

The guest of the evening was J Edward Bromberg, who has just completed a part in Twentieth-Fox's "Suez." He was not introduced as an actor, however Rather it was as an amateur photographer In telling his experiences with his new camera and the accompanying equipment the speaker intimated that others in a position similar to that in which he recently found himself well might take warning and be prepared to remain at home and not to go on location for an absence of several days—that is, as just previously in creating a dark room he had personally reordered domestic arrangements to such an extent that his wife had encountered difficulty in finding things that prior to that time she had been able to make stay where they had been put But let the speaker tell his own story—we are quite sure all women will enjoy it, even if the men don't·

Bromberg It all started when I first bought my camera Of course, there had to be a darkroom some place, so I decided to use my bathroom It worked out beautifully The enlarger covered up most of the bathtub, but I use the shower anyway, so that didn't matter The medicine case filled up with chemicals, so I moved the toilet articles into my bedroom. My wife didn't exactly approve of that, but there wasn't much she could do. Then I covered the bathroom windows with black cardboard, and found it was so dark I couldn't see to shave. I had to move into the family bathroom after that, and that started her planning to get even with me

Webster- What was the result?

Bromberg. She waited until I went to Victorville for a few days last week, and then all the bitterness that had welled up in her soul boded over in one great stroke of retaliation I shudder to think of it, even now

Webster. But, I still can't understand What was it she did?

Bromberg: What was it she did? Can you imagine anything worse? She cleaned my room! The shelves of chemicals were washed and the bottles put in order My equipment was neatly put in place All my films were stacked in regular rows (Sigh) I doubt if I'll ever be able to find anything now!

Webster- That's too bad. I know just how you feel.

Bromberg Seriously, though, Maurie, my wife has given me much help with my hobby And our son Conrad—he's six and a half years old—is one of the best models I've ever had He loves to pose for all kinds of pictures, and gets a particular pleasure from acting sorrowful or angry

Webster He's probably preparing to follow in his father's footsteps

Bromberg- Perhaps so, but I'll be sorry to lose him as a model Since taking up photography I've rather specialized in portrait work and I demand quite a bit of anyone who consents to pose for me In fact, I frequently talk my friends at the studio into helping me out

Webster· Oh, so you're another one of those who takes his camera to work with him!

Bromberg· You bet I am! And I have some fine pictures I've taken around the various sets. You see, I don't let my love of portrait work exclude other kinds of shots

Webster I don't want to seem insistent, but I think there might be a story about one of those pictures and I know we'd like to hear it

Bromberg There have been several interesting incidents, but one of the most thrilling occurred during the filming of "Suez," my latest picture, with Tyrone Power, Loretta Young and Annabella, which opens all over the country this week.

Webster You have an audience, so let's have the story.

Bromberg The climax of the picture, as you have probably heard, is a simoon —that most dreaded of all windstorms in the desert Lou Witte and Fred Sersen, who created the fire for "In Old Chicago" staged the sand tornado, using twenty-four wind machines powered with aircraft motors and propellors

The more I thought of it, the more determined I was to get a picture of the simoon Of course, I could have obtained a shot from the publicity department, but that wasn't quite the same as shooting it myself. You see, the part of the script which called for me to be in the storm didn't come for several days yet, and I was free

It was scheduled to start on a Tues-

(Continued on Page 478)

Centre is John J Mann, A.S.C. shooting photographs of the just completed "Madreselva" "first million peso" production in Argentina for Argentina Sono Film Directed by Luis Cesar Amadori

CLOSE-UP STORY FILMING

Most every variety of fish photographs well at close up. This crappie was filmed a few seconds after he nabbed a fly and was brought to net. Perfect centering and proper focus are essential in close-up movie filming.

By Ormal I. Sprungman

Photographs by the writer unless otherwise noted

NOT the long shot nor the medium shot, but the *close-up* is the real attention-getter in amateur movie-making. It's the close-up that tells the story. Yet many button pushers are notorious for their failure to inject enough close-ups in average reels.

They shoot their friends full length when bust views or facial studies hold much more interest. They expose excessive footage on long shots of landscapes and campsites and portage trails, ignoring the wealth of movie material that lies within fingertip range.

Actually, the close-up is so revealing that full-length features can be produced *entirely* with close-ups, without once introducing a medium or long shot, or even a title. However, no long shot filmer should ever plunge headlong into the intricacies of close-up filming. The shock is apt to be fatal, the results disastrous.

For close-upping a film story you don't have to go beyond your cabin or cottage by the lake. You can stay right in the old home town, if you like.

As a suitable subject, try filming the morning "rise" with close-ups of hands, feet and other objects portraying all the action and necessary movement. Plan your shots so that they will be titleless yet self-explanatory. It's easier than you think.

Shoot the Feet

If you're a city dweller, open with a close-up of a milk wagon wheel creaking over the pavement. Then shoot the feet of the attendant as he leaps from the wagon and runs up the walk to your home.

Show a milk bottle or two being deposited on your rear door step, then follow the trotting feet back to the wagon. As the driver leaps aboard, an empty bottle flips from his basket and crashes to the pavement.

Cut this crash scene abruptly and go immediately to an upstairs bedroom, showing two feet excitedly sliding into slippers on the floor and trotting over to the window. The shade is raised, disclosing the dial of the alarm clock in close-up. It's far too early. The feet return to bed.

A neighborhood cat climbs up on the back fence and starts nocturnal yowling. (You can take this shot any time after sundown by silhouetting the pet on a fence against the semi-glowing western sky.) Once again feet slide into slippers, a window is opened, and a well-aimed missile sends Tabby scampering for safety. Once more there is quiet, but not for long.

Make Clock Dance

Swing to a close up of the alarm clock ringing. To give the jogging effect, grasp the clock in the rear, being careful to keep the hand out of camera range, and make it dance grotesquely over the table top.

For the third time, feet slide into slippers (you can take all three of these shots simultaneously and splice them into proper position); then show a few setting-up exercises in close-up and the entry and exit from the shower room. The razor and toothbrush should come in for at least one convincing close-up, the shoe-clad feet next ambling downstairs to meet the wife's.

From this point on reveal the breakfast meal preparations at close range, showing milk fetching, coffee percolating, bread toasting, and bacon crisping in the pan. Shoot no facial expressions, only close-ups of hands in natural gestures.

Finally, the napkin is deposited, wrinkled, beside the grease-streaked plate, the chair is pushed from the table, and the husband slips into his coat as he walks toward the door. Reveal a close up of the two pairs of feet as the wife rises on tiptoes to receive the good-bye kiss.

An action close-up of landing a sea fish, enlarged from an 8mm movie frame from the prize film of Dr. Morris R. Haigh, San Diego, Calif., dentist.

This is an old trick which has been used numerous times in professionally produced movies

Close-up Office Activities

Now go on with the story, close-upping the activities of the day at the office and the return home at night. To make the piece really human and appealing, introduce scenes of retiring and repeat the milkman-and-Tabby cycle for a novel touch before the complete fade

Since many set-ups will be taken indoors with artificial light, use only sufficient illumination to give a desirable shadowy effect, one photoflood or spotlight being about right. For the outdoor stuff, it may be necessary to use a very small aperture to give the impression of early morning

Naturally, the foregoing sketch can be altered to fit local conditions, and any enterprising amateur will find numerous ways in which to improve upon it

Perhaps you lean less toward domesticity and more toward outdoor sports. A close-up movie story of any outdoor sport is a downright cinch to make. Take hunting, for instance

Instead of shooting the usual long and medium shots and dubbing in titles, figure out what actions filmed in close-up are desirable to impress the audience that a hunt is in progress. This sounds a lot harder than it really is

Suppose a duck hunt is in the offing. Open with a close-up of hand-held decoy being dabbed with paint. Raise the camera to a wall calendar denoting the approach of the duck season, and when you swing down again show the same hands oiling and polishing the old scattergun.

Plant Decoys

You can unfold the preparations and the actual journey by car, or hop right into the duck action by shooting a close-up of a pair of rubber boots crunching through thin ice to reach the blind. Plant the decoys, and then return to a close-up of the scattergun, showing a shell or two being injected into the chamber. Fade out.

If you want a hunting film that's really different show no ducks V-ing through the skies or guns barking and birds falling. Instead, fade in on a close-up of a dead duck back at camp, and show a pair of hands plucking feathers

Follow through with the application of the paraffin to remove the soft down, and then reveal a hand thrusting chopped apples into the slitted belly. A stitch or two and the bird rides into a hot oven,

Top—Telling a film story entirely with close-up views offers a new and intriguing pastime for movie makers. For a duck hunting reel, start out with decoys floating on water.

This dramatic close-up of injecting a shell in the gun chamber will fit the sequence of any bird hunting film.

Swing from a close-up of a dead mallard to a pair of hands plucking the feathers

from which inferno it is later delivered, deliciously brown, to a lavishly set table.

Stand on a chair and shoot vertically while the bird is being carved. If the background is rather dark, you may even catch the first whiff of rising steam.

Now fadeout and fadein on a close-up of the bones heaped on a plate, and, for a unique finale, show a close-up of a hand reaching over the table and lifting a hot dish cover, exposing no dish at all but the wooden jigsawed letters, spelling *The End*.

Change to Suit Fancy

This script isn't limited to duck filming alone, for quail, partridge and pheasant fit in remarkably well, to say nothing of gray squirrels, coons and free-wheeling bunnies. Change things to suit your own fancy.

A fishing jaunt also is easy pickings for the close-up story fan. Here, however, the cine titler may be used to present ultra-close-ups of fish heads or hand-knotted flies. Disclose a near shot of a newspaper headline heralding the start of the angling season.

Lower the paper against a pitchy black background and bring the hands into position to show a royal coachman or gray hackle being tied to the leader. Hold hands and fly behind the title frame of the cine titler for a striking enlargement of this scene.

Next, catch wading boots splashing about in the stream, with an occasional telephoto shot of a rising trout to add interest. Angling action and suspense appear best in close-ups of an excited face, a spinning reel, a bowing rod.

When a fish is brought to net, pull the camera in close for an interesting study of the fish itself. Intersperse the footage with wading boots sequences or blister-producing rowing (if you use a boat) and watch for occasional glimpses of wild life or wild flowers to relieve possible monotony.

Close-up Fishcleaning

When the angler returns to cabin or camp, handle the fishcleaning sequences in close-up form the same as the feather

Top—Peeling cooled paraffin from the body of the bird to remove down. This is one of the many steps in the bird cleaning process which a close-up movie should portray. Follow through with the bird being removed from the oven and served on the table.

Signs often make good title-savers. This 8mm frame enlargement is from "Sportfishing Off Southern Shores," by Dr. Morris R. Haigh of San Diego, Calif., who won fifth place in the amateur movies division of Sports Afield's recent photographic contest.

Flower close-ups offer interesting cine material. This shot is enlarged from a tiny 8mm color frame from "Canoe Trails of the Ojibway," first prize winning film in Sports Afield's nationwide camera contest.

yanked duck. Follow through each step from the slitting of the back to the plopping of the final steak in hot grease and the serving on the table.

For a little different effect, show a couple anglers dozing off after a heavy meal. As they dream about their fishing trip, fade in on leftover angling shots, and fade out with the setting sun.

Fish cleaning isn't the only process which lends itself well to story telling close-ups. If you camp out in wild berry country, shoot the step-by-step procedure in making a blueberry or raspberry pie. First, the berries are photographed while being hand-picked. Here again you can use the cine titler to portray the mammoth size of the fruit.

Blueberry Juice

A close-up view of the recipe book will outline the crust-making procedure in full. Panoram to one side of the book where two sunburned hands are seen mixing the dry ingredients and rubbing in shortening. Then the batch is spread out on the inverted canoe bottom and a rolling-pin of peeled birch is used for pancaking the dough. Berries plus sugar roll in for the filling and the top crust is finally tied.

Now change the camera angle, and follow the pie as it is slipped into the reflector oven before the campfire. Fade-out and fade-in on the same pie being removed from the oven and sliced for the hungry campers. Blueberry juice running down the chin of one of the fellows will add a humorous touch. Fade-out as the dishwasher daubs the tins.

Close-upping isn't limited just to ducks, fish, blueberries and early risers. Some amateurs have made unusual close-up studies of plants and insects without even carrying a camera over their fence lines. Others have discovered a thrilling camera sport in drawing up a cine record of all the flowers of the state, employing color film to bring out each little tint.

Such carefully produced films are obviously more valuable than most haphazardly photographed footage. They boost the reputation of the cameraman and the status of all amateur cinematographers.

Travel filmers find that shooting a close-up of an appropriate sign along the way often saves writing an explanatory title and is sometimes extremely effective. Such signboards are popular in most of the national parks and along scenic highways.

Center Subject

In photographing them, do not come so close that the entire sign fills the finder. Instead, step back a short distance and frame the sign artistically with a border of blue sky or greenery or have a member of the party step into the scene and read the sign for a human touch.

In all types of close-up work, be sure that allowance is made with the finder to produce exact centering of the subject. Most front view finders are etched to denote the top of the picture when the camera is six feet from the subject, or perhaps only two feet. By ignoring such markings the cameraman unconsciously lops off the heads of his otherwise innocent friends.

Close-up shooting also introduces other complications. Because of the nearness of the object to the lens, rock-steady pictures are essential to increase audience enjoyment and eliminate eye strain.

Movies resulting from hand-held equipment are usually jerky and jittery when projected, often the result of motor vibration. A substantial tripod will solve the problem neatly. If you must shoot in cramped quarters, rest the camera on the wall, a cross beam, or another steady support before pulling the trigger.

Lastly, pin-sharp focusing is most necessary. Do not guess at short distances, but measure them either with a reliable range finder or a yard-long tape-measure from the sewing kit. If you want to do the job up right, invest in a reflex focuser which will enable you to center the scene accurately and, at the same time, focus the lens.

However, do not feel that you are a lowbrow for using the lowly tape. Many of Hollywood's crack camera cranks still rely on this medieval method of metering off distances.

Kodak Issues Three Tripod Accessories

THREE valuable new accessories either for miniature cameras or larger-size models are announced from Rochester by the Eastman Kodak Company.

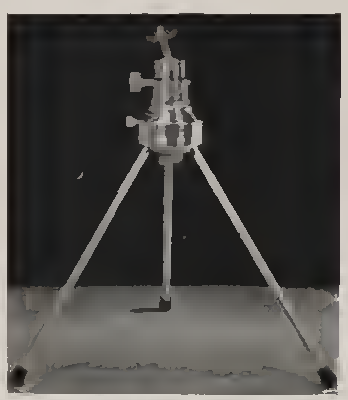
The Kodak table top tripod is an ideal camera support for table-top photography, still-lifes and many other indoor pictures. It is used on any convenient support—table, chair, or floor. Outdoors the device will prove useful in many picture situations.

Legs of the Kodak table top tripod are sturdy and without joints. They unscrew from the solid metal head, and the outfit can be carried easily in a pocket. Compact, the tripod has a legspread of only 9½ inches and is 7 inches high. Each leg is rubber-tipped, non-skid, and will not scratch or mar polished surfaces.

The Kodak Pan-a-pod is a revolving head, for use on the Kodak table-top tripod or any other tripod with standard screw. It insures a smooth, easy swing in either direction when panoraming with a still or motion-picture camera. The Pan-a-pod carries degree markings, helpful in making "panorama" pictures with a still camera.

The Tilt-a-pod is an adjustable camera support for use on any standard tripod. With it, a still or movie camera can be tilted to any desired angle, and held firmly there with a turn of the locking screw. The device is rigid when locked, permitting long exposures without camera movement.

These devices may be used separately or in combination. Prices are Kodak table top tripod, $1.75; Kodak Pan-a-pod, $3; Kodak Tilt-a-pod, $2.50, all three in combination, $7.



Here is the Kodak table top tripod combination. The tripod provides a firm camera support, the Pan-a-pod facilitates the making of panoramas, and the Tilt-a-pod allows control of camera angle, still or movie.

New Brownie Specials Ideal for Beginners

SIMPLE, capable, and ideal as first cameras for beginners, two new Brownie Specials, Six-20 and Six-16, are announced from Rochester by the Eastman Kodak Company.

Differing markedly from other inexpensive cameras both in appearance and construction, these cameras are planned for extreme sturdiness combined with greatest convenience for inexperienced camera users.

The Brownie Specials are suitable both for daylight pictures and for photoflood snapshots at night when loaded with the new high-speed Kodak Super-XX Film. Prices are: Six-20 Brownie Special, $4; case, $1.10. Six-16 Brownie Special, $4.50, case, $1.25. The Six-20 takes pictures 2¼x3¼-inches, and the Six-16 takes 2¼x4¼-inch pictures.

Herbert Issues Guidepost

Henry Herbert, 488 Fifth avenue, New York, has issued the first number of his Guidepost, a ten-page 3 by 7½ inch booklet he is sending to more than ten thousand camera fans and which he plans in the interest of better photography to continue at regular intervals. The publisher has invited manufacturers and importers to send him information on new or recent additions to their respective lines.

IT GETS IN YOUR BLOOD

By Richard H. Lyford

Scene in triple exposure from Richard H. Lyford's amateur production of "The Mystery at Husky Inn," third prize winner in the $100 in the Pete Smith-M-G-M amateur movie contest. Producer in double role.

IT all started when my oldest brother Ed struck his head on the corner of the basement radiator. This not only ended the thrilling duel between our hero and the villainous Captain Hook, but abruptly ended my first stageplay, "Peter Pan," at the age of seven years, back in the fall of 1924 in Seattle.

The flame was still flickering when a second play, "Bluebeard," kindled it to a point where I realized that that type of things was what gave me my biggest kick.

By 1927 I was deeply engrossed in Bram Stoker's weird tale of "Dracula." Gathering together a small group of friends this thriller was staged in my basement theatre and we had for an audience some dozen or so people who paid two cents admission—sat on apple boxes. Taking everything into consideration it was a success, and was repeated again and again. Each time more lines were added, the cast grew larger, the play better.

Two years later the last performance of "Dracula," played in our grade school auditorium, had a cast of fourteen players, accompanied by plywood coffins, cardboard bats that flew with the aid of wires, and a gruesome, blood-curdling climax that caused my whole company to get expelled from school for two days!

1927—the young producer at the age of 10 years in the role of Count Dracula. Right, Miss Barbara Berger, who has appeared as leading woman in four amateur pictures of the Seattle group as well as briefly on the professional stage.

Presents 58 Plays

From that time on up to the month of May, 1936, with a number of changes and replacements of the actors, fifty-eight stageplays were presented, a large majority of them original.

Seven years ago I combined my yen to write and produce stage plays with another interest—photography. The result was my first 16mm photoplay, "The Phantom of Terror," which lasted only eight minutes, but was successful enough to encourage me to go on into this new fascinating field. My first camera was an Eastman Model B with a f:3.5 lens. For lighting equipment a friend presented

me with two "clamp-on" reflectors.

My aim in making photoplays has always been to express some philosophical idea, plus smooth continuity, a story with action, and, most important of all, a strong climax. The technical end always seemed automatically to improve itself as each new picture was completed.

On my second film, "East of the Congo," I stubbed my toe. The story was there, however, and it had action, a climax, and would have had fair continuity had I not run out of funds which forced me to slap on "The End" title right then and there and let the audience use its own imagination.

New Second-Hand Camera

In September, 1933, the third "epic," a world war story, "The Sea Devil," was ready to go into production with a new second hand camera (Eastman Model B with f1.9 lens), which is still my faithful stand-by.

By this time I had quite a large, well organized, enthusiastic group. Most of them have "stayed with the ship" right through to our latest undertaking. These associates are a group of close friends who helped in the construction of scenery and acted in various technical capacities during the making of a picture —handling lights, props, etc.

Every person whether they held a light or lashed a flat had a part in the picture. This reduced the number of those generally present for the larger scenes and made things easier to handle.

Don't Need "Last Word" Cameras

Now as for photographic equipment, with the exception of a few miniature shots that have had to be taken at a high speed, I've used my old Model B exclusively. When I'm shooting scenes —it's my camera. When I want to print negative or make montage effects—it's my printer.

Many amateurs think you've got to have the "last word" in expensive cameras to create special effects. That is not so. My old Model B has but one speed forward (16 frames), yet I've made wipes, dissolves, double and triple exposures, and with home-made mattes have had a lot of fun playing as many as five parts in the same picture ('In Search of Adventure").

"The Sea Devil," which is feature length, brought about a new problem—sound. Originally intended to be all talking, it ended up with but three complete scenes with spoken dialogue but from start to finish it was scored with music and all the sound effects. The sound and dialogue was dubbed in and was on records.

A dual turntable system with a flexible shaft attached to a projector had to be built. When first starting this film it was really too big an undertaking for what little experience lay at our feet. There were many retakes.

Still incomplete after two years of filming it was shelved. "The Scalpel," an 800 foot "horror thriller," was then made. Curious to know how it stood, I sent it to New York. Actually it placed in the Amateur Cinema League's Ten Best Contest in 1936. This amazed me.

Third in Pete Smith's

Fired with ambition we "ground out" two more—"Midnight Adventure" and "The Mystery at Huxley Inn." I entered the latter in the Pete Smith-M-G-M contest and it hooked on to third place and brought home a hundred-dollar check.

"The Sea Devil" was taken from the shelf, dusted off and finally completed (1500 feet). When the first scene was shot the majority of the cast was just entering high school. When it was ready for the first showing they were ready to graduate!

It was rather a "patchy" film—the continuity bad because it just took too long to make. Seemingly you could see the players grow up.

However, I gained more information from this one film than from all the others. Even now I find myself quite often referring back to one of its scenes or shots. Progress of the future is made only by observation of the failures in the past.

Here are some statistics: Twenty-two life size sets and nine miniature sets were built for "The Sea Devil." Six miniature submarines carried out to minute detail, three destroyers, four convoy transports, three sailing vessels, ten British SE5 pursuits, nine German D7s, a German bomber, an American convoy station and a French village made up the bulk of the miniature work.

Uses Young Navy

Twenty-five uniforms were used—most of them home made. We filmed scenes on board eleven different ocean-going boats ranging from obsolete naval destroyers to huge wooden square-riggers. There are approximately one hundred persons in the cast.

To date our two more recent photoplays—"Ritual of the Dead," a "talkie," and "As the Earth Turns," a feature-length prediction of the next world war, in sound, totally eclipse all our past efforts thrown together.

"Ritual of the Dead," a mystery story with some extremely gruesome sequences, carries a strong message. It conveys the idea that friends are man's most important possessions. A man murders his brother because of greed and envy—then discovers he was the only friend he ever had and realizes how helpless he is alone in the world.

At the opening night of "Ritual" several members of the audience remarked, "My God! It's horrible! Chopping a man to pieces with an axe! An Egyptian mummy walking the streets of London . . . It doesn't make sense. This guy Lyford must be a bit 'nutty'."

Unfortunately they missed the point. As for being "nutty"—well, I guess you have to be if you want to go in for cinematography.

Make-up is another extremely interesting phase of movie work. I always first make sketches of all the players.

The Oriental Theater—installed in the home of Richard Lyford's parents in Seattle. Capacity, 49 persons. Record crowd, 110. Arch, 12 feet wide and 6½ feet high. Right, sound department, producer (seated) scoring music.

then figure out each one's individual character by drawing in beards and using different colored pencils for each shade of grease paint. In some of the scenes "hammy" beards and high school students trying to look fifty years old have caused a good deal of criticism.

Crowded Afternoon

But just imagine having fifteen people waiting in line for beards, sideburns, putty noses and gray hair for a nineteenth century costume story and then face two typewritten pages of all the shots to be completed that afternoon. I never did have time to do the make-up as I desired it done.

As for the dramatic end I could always depend upon two such "veterans" as Barbara Berger and Al Hoelting to turn in a brilliant, smooth performance. The rest of the players, not having had as much experience, do surprisingly well.

The fellows on the technical staff were Edwin Frost, Eystein Berger, Rod Bassett, Jim Leipper, Burton Dinius, Al Clake, Ed Powell, Bob Dishman, Bruce Mattson, Vinton Birch and Brooks Stevens—as grand a bunch of friends as one could ever expect to have.

One Advantage

The one advantage I have over all other young "movie bugs" is a father and mother whose patience, interest, assistance and co-operation in permitting my going ahead with the type of work I happened to be terrifically enthusiastic about is something I'll never forget.

At one time we stripped our living room clean—rebuilt it into a 1897 inn with a bar at one end, and stairway at the other. The upstairs hallway has been a medical institute, the dining room a chemical laboratory, the sunroom a wireless station, the ironing room an Egyptian tomb.

The basement was "surrendered" to me simply because no one else could get down to it! It had a theatre, with slanting floor; forty-three opera seats, stage, footlights, borderlights, two sets of curtains, and back stage dressing rooms.

It had a printing shop with a five-hundred-pound job press, a work shop for building sets and miniatures, projection booth, which also housed the family car. The furnace was permitted to stay in my dark room. There was just enough space left for me to paint posters and letter all my titles out in the "lobby."

No, They Don't

My mother has spent many a day sewing on brass buttons, gold braid and repairing costumes. After a big night's shooting there has always been a huge hot pudding and plenty of coffee for all the cast and associates. Parents like that just don't grow on trees!

Many inquisitive friends have asked such questions as "How did you find time to do all this? Who financed you?"

I saved every possible penny from various jobs such as working in a garage, doing photographic layout ads for the American Lumberman magazine, working for a decorating company, lettering for a sign outht, doing theatre display work, photographing weddings and coloring ownership maps for a logging company.

Just for Roll of Film

Setting type for circulars in my basement print shop and painting signs for neighborhood barber shops usually meant an extra roll of film.

In grade and high school there was plenty of time for my activities on week ends. At the University of Washington, however, it was different. I would work a couple of months, then go to school two quarters and sandwich a movie in between.

When it comes to one's interest in photography—all ages seem to get together and one photo-bug is just as goofie as the other.

My home now being in Los Angeles, I recently received a clipping from a Seattle newspaper concerning Herb Crisler, a very good friend of mine and an outstanding master of 16mm. color photography. Going up in the Olympic Mountains to shoot a wild-life picture unfortunately he fell down a fifty foot cliff—broke his arm, dislocated a half dozen fingers and sprained his ankle.

Resetting his own arm, he rested by his campfire for two days—then packed up his equipment, continued to climb mountains and finished his picture!

So you see, it gets you! You can't get away from it and I know that as long as I have greasepaint behind my ears and developer stain on my best shirt I'll live a happier life.

UNSELD NOW ASSISTANT TO B. & H.'s AD CHIEFTAIN

ROBERT H. UNSELD, a former American vice consul in Surabava, Java, has been appointed assistant advertising manager of Bell & Howell. After being graduated from the University of Chicago Mr. Unseld went to the Bank of Hawaii, Honolulu, where he remained four years. He then became seized with a yen for world travel linked with amateur photography and traveled on foot through China, Australia and New Zealand taking candid movies of the natives.

Robert H. Unseld, Bell & Howell assistant advertising manager

Bali, Borneo and Cambodia next offered their irresistible picture lures. Unseld was in Bali when the original silent movie version of "Goona Goona" was made. He wrote the sub-titles. He joined an expedition into the heart of Borneo. He hid behind the Royal Temple of Pnom Penh (pronounced Pnom Penh) to film the camera-shy King of Cambodia as he emerged in full parade.

Four years ago Mr. Unseld joined the Bell & Howell Company, where his flair for amateur moviemaking fitted right "into the picture."

In his new position as assistant advertising manager Mr. Unseld will assume supervision of various special activities of the advertising department. He also will continue as associate editor of Filmo Topics and Selling Filmo.

Camera Gift Catalog

Of particular interest to camera enthusiasts, and to those whose Christmas and birthday lists include camera fans, is a new gift catalog just issued by Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York. Nearly half of its sixty-four pages are devoted to listing and illustrating an unusually comprehensive array of cameras, accessories and photographic supplies with special attention to the newest products in this field.

There are 78 motion picture theaters in Montevideo with 45,000 seats. All the theaters are wired for sound. The average admission price for first-run theaters is about 40 cents in American money, and 15 cents for second-class theaters, according to the report.

SYSTEMATIC EDITING OF MOVIE FILM FOR THE AMATEUR

BY JULIAN F. SCHMIDT
Green Bay, Wis.

THE film editing system described and illustrated in the accompanying article is one which will prove a great time saver as well as a convenient and systematic method of assembling home movie shots into sequences that will make them far more interesting and enjoyable to future audiences, as well as bring greater satisfaction to the maker. The necessary equipment used in this system easily can be duplicated by any amateur home movie enthusiast, and at very small cost.

First secure a half gross of small 2⅛-inch square by ⅞-inch deep enameled telescope pill boxes, such as commonly used by druggists for pills, etc. Your local druggist can order these for you and they will cost about a dollar. The ones used by the writer were described as follows:

> 2⅛-inch square pill boxes, ⅞-inch deep 5th Square, Telescope, Asst Enamel, No Edge, Stock Number 05,

and are manufactured by Pictorial Paper Package Corporation of Aurora, Ill.

When you have obtained these boxes separate the covers or top sections from the bottoms, and place them in separate piles. You will have enough bottom and top sections from these pill boxes to make two editing racks sufficiently large to hold 70 boxes each, providing a total of 140 compartments in the two completed racks.

Overall Measurement

Now take seven of the bottom sections of the pill boxes, place them side by side in a row, and determine the overall measurement across the seven boxes. This will be approximately 14⅜ inches. To this add one half the width of one of the boxes (about 1 inch), which, added to the previous figure, will give you a total length of 15⅜ inches. This will be the inside horizontal length of each section of the first complete editing rack.

The second rack, in which will be used the top sections of the pill boxes, should be made a trifle longer, horizontally (about 1/16 inch), than the first, due to the fact that the tops of the pill boxes are slightly larger than the bottoms.

The same procedure should be followed as was previously described above in regard to placing seven of the top sections of the pill boxes side by side and taking the overall measurement; then adding one half the width of one of the top sections.

This will give you the inside horizontal length of each section of the second editing rack (which will be found to be about 16 3/16 inches).

The vertical height or space between each shelf in *both* editing racks should be about 2 1/16 inches.

Material Needed

The racks are built in two sections and hinged together in the middle, so that when closed up like a book the open sides of both sections of the rack are closed face to face and the coils of film which will be placed in the small boxes are thus protected from dust and dirt and possible damage while stored away between editing sessions.

To construct the two complete racks, each providing for 70 compartments of film coils, you will require the following material, which can be purchased from a planing mill:

> About 50 lineal feet of white pine strips ⅝-inch thick by ⅞-inch wide

You will also require four thin plywood panels of about 1/8-inch or 3/16-inch thickness and about 14 inches by 17 inches in size to cover the two sides of each completed editing rack. You will also need a small box of wire brads in length about ⅝ inches.

In addition to the above you will need 1 piece of white pine ⅞ by 1 by 48 inches from which to saw out 20 blocks in size ⅞ by 1 by 2⅛ inches in length.

If you have access to a good mitre box this will greatly simplify the cutting of strips to proper and uniform lengths, preparatory to assembling the racks. Cut the following lengths from the ⅝ by ⅞ pine strips:

> 4 Pieces 13 1/16 inches long
> 12 Pieces 15⅜ inches long

For the smaller rack, to be used with the bottom sections of the pill boxes:

> 4 Pieces 13 13/16 inches long
> 12 Pieces 16 3/16 inches long

For the larger rack, to be used with the top sections of the pill boxes:

It is a simple matter, then, to assemble the strips and panels to make up the racks, as indicated in the accompanying illustrations, using the ⅝-inch brads for nailing together.

Two Separate Racks

When assembled this will give you two separate editing racks consisting of two sections each, hinged in the middle, each complete rack having sufficient space for 70 small pill boxes, to hold that number of coils of film, or a total capacity of 140 compartments.

One of the small wooden blocks in size ⅞ by 1 by 2⅛ inches previously mentioned should be placed in the right hand end of each shelf in both the sections of the editing racks. It will then be found that when folding up the two sections of the racks, the small pill boxes will be in a position so that they will overlap each other about one-half their width, the purpose of this being to keep the coils of film from tipping from their respective compartments, into the opposite compartment, when the racks are folded up and stored away between editing sessions.

These small wood blocks can be removed, for convenience, while editing or when rearranging or transposing the boxes containing the coils of film to secure the proper continuity sequence order.

Before beginning to edit your films it

is a good plan once or twice to project the reel about to be worked over, so that you will become thoroughly familiar with the different scenes and be able quickly to recognize them when run through the viewer. Then, by running through a good rewind and viewer, the film can be quickly cut up into scenes, wound up into coils and placed in the pill box compartments.

Tabs on Each Scene

A small pad of paper squares in size 1⅞ x 1⅞ inches should be available, on which can be written a brief description of the scene. This square of paper is then placed in the bottom of the pill box compartment and the coil of film containing that scene (or sequence) is then dropped in the box, over the slip containing the description.

For winding the film scenes into coils, you will need a small rewind. I found the Craig Junior rewind very satisfactory for this purpose. From my wife's sewing cabinet I secured a large empty wooden spool, sawed this into two sections and slipped one of these over the spindle of the rewind.

The hole in the center of the spool exactly fits over the Craig Junior rewind spindle, without any further alterations. Then with a knife cut a small slot in the spool in which to insert the end of the film.

By turning the rewind handle the film can be rapidly wound up into a coil. By then giving a slight backward turn on the handle the coil can easily be removed from the spool and placed in one of the small pill box compartments in the rack. It may be found that several scenes may have been photographed in their logical sequence and that such footage may be left in the order in which it came from the processing station.

In such cases, if the footage totals more than 15 to 20 feet, it may be found more convenient to wind such sequences on one of the small 50-foot (8mm.) or 100-foot (16mm.) reels, attaching to the reel with a piece of adhesive or scotch tape a slip of paper containing a brief description of the shots or sequences, also assigning a number to the reel, which should be plainly marked thereon.

Duplicate Description

Then write a duplicate description on one of the small squares of paper, mark this slip with the same number as that on the reel in question and place in one of the small pill boxes, dropping a small coil of the tranaparent or white leader over the slip to hold it in place.

In the final process of splicing, when you come to this box, you can see at a glance the number of the reel which is described on the small slip and it is then an easy matter to locate the small reel with the corresponding number and splice this in its proper order.

When all of the film to be edited has been cut up into sections it is then a simple matter to rearrange and transpose the small pill box compartments containing coils of film into the proper and logical sequence order, beginning at the upper left hand corner of the left hand section of the rack and continuing across, then to the shelf below, from left to right, etc., continuing until all shots have been rearranged to form a connected story or sequence.

Before splicing the film sequences together, it is now an excellent time to have the necessary titles prepared and these should then be placed in pill boxes and inserted in their proper places before the final splicing is done, thus eliminating waste of time and film necessary if the titles were to be inserted later.

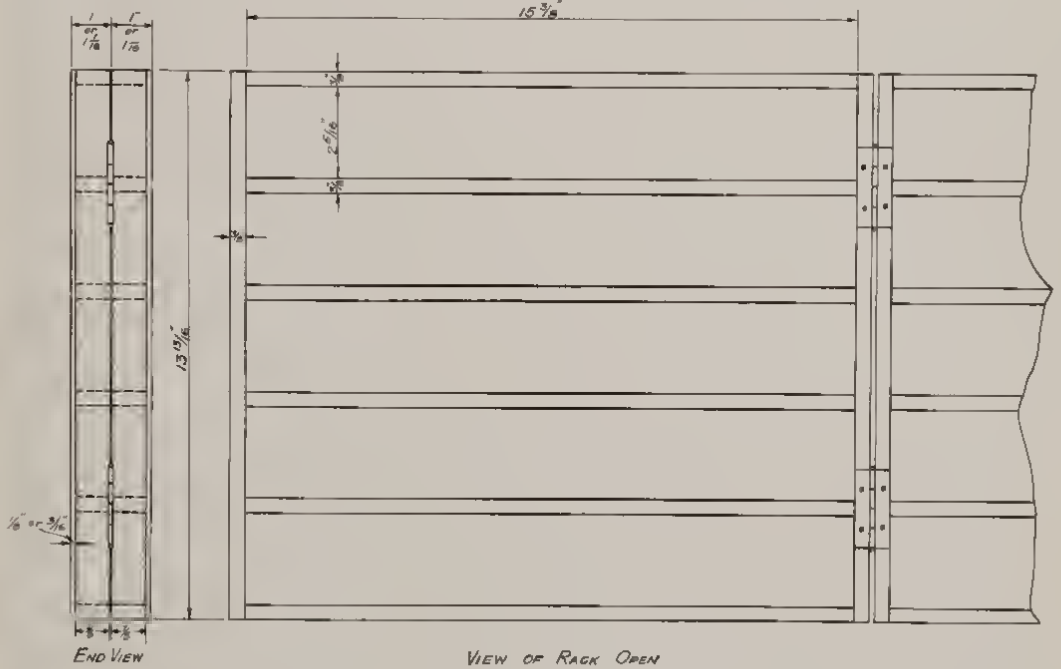
Then Comes Splicing

When all of the boxes containing the respective scenes and titles have been arranged in final sequence order, it is then a simple mechanical operation to splice the coils of film together on the larger 200 foot (8mm.) or 400 foot (16mm.) reels, ready for projection.

This system, by the way, can be used with equal effectiveness for editing either 8mm or 16mm films. It will save many hours of labor, will keep your films clean and in perfect condition, and prevent accidental damage while editing, even though several weeks or months may elapse between editing sessions.

It provides a systematic method of rearranging your films into proper sequence order, and its greatest advantage is that you can work at your editing whenever a few moments are available and you can stop whenever you wish, as it takes but a moment to close the racks and store them away.

When ready to resume work you can continue right where you left off with no loss of time.



RAISING STILLS FROM 16MM. FRAMES

By Albert N. Mueller, M.D.,
Rock Island, Ill.

MAKING enlargements (stills) of movie frames from 35mm 16mm and 8mm, film has been done for a number of years, and in several ways Camera manufacturers use a specially built camera that enlarges the frame to negatives of a print size 3 by 4 inches, for 16mm movie amateurs.

The frame is not cut from the reel when sent in for enlarging but identified by tying a white thread through the adjacent sprocket openings

The second method is to use the home movie projector, running off the reel in the dark, then stop the projector and use the still mechanism to select the proper frame for enlarging and size desired, according to the view projected

Dealers have a special projection paper for making paper negatives, usually a bromide A sheet of this paper is placed in a printing frame, in the dark, and fastened to the wall in the same spot that the still frame was projected

The time needed for exposure must be learned by experience, and varies according to the paper used, amount of light from the still frame and the film density

Of course it is not good policy to use the still projection too long, as the lamp is only partially dimmed and the heat will cause a blister to form on the film or otherwise damage it

Trial and Error

This paper negative then is developed, and, being transparent, contact prints can be made Such prints are not as sharp as the original frame because less light is used and focusing is not perfect Material and much time will be wasted in this trial and error method, which makes it unpopular.

However, lately there has been made available to the amateur a third and simple device for making frame enlargements from 8mm. and 16mm movie films A special Kodak is used, taking 616 film (2½ by 4¼ inches) eight exposures

Enlargements from 16mm. film, reading from top: 1, Six months old; 2, party at second birthday, "Contentment," New Orleans, bottom, Bob Burns being greeted by the smiling mayor and citizens of Dallas. Photographed by Dr. Mueller.

Here also the movie film is not cut or damaged in any way. Frames are selected by using a regular rewinder and viewer, or a magnifying glass. A minimum of two frames is needed; thus one can use good scenes that otherwise are too short to project.

The frame to be used is placed in the kodak, behind a small ground glass window, being held in place by a sprocket opening in the locating pin. With the kodak loaded with super pan film, it is now held about five inches away from a photo flood in an ordinary lamp socket.

Kodachrome Stands Out

Time exposures are used, varying from four seconds to nearly ten, the density of the scene being a guide. Usually black and white film takes less time than Kodachrome, but is also more grainy. Kodachrome makes the most satisfactory and beautiful prints that stand up perfectly under projection enlargements, regardless of size desired.

There is no silver or grain left in Kodachrome after its processing, only the dye to be photographed. Two frames will be photographed, side by side, when 8mm movies are used in the Kodak enlarger. One should select frames that are clear, in proper focus, and of course clean, free from oil spots or finger marks.

The resulting negative after developing in the usual manner, will make ideal projection prints any size desired, black and white, sepia, etc. Thus one's movie camera has a new and double purpose, movies as well as "stills," with many hundreds of scenes for selection, and action shots that equal the best of any still camera.

The entire method outlined, including kodak and materials are reasonably priced and use easily mastered, thus doing away with the necessity of carrying two cameras, still and movie usually so burdensome to the amateur.

AGFA ANNOUNCES TWO TRIPODS FOR AMATEURS

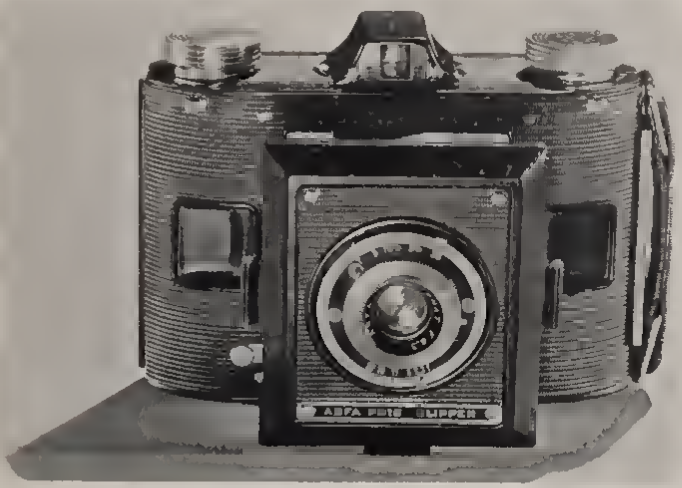
THE Agfa PD16 Clipper Special camera, entirely new with a modern design similar to that of the popular Agfa Clipper introduced earlier this year, has just been released and is now being shown by photographic dealers. A compact and versatile instrument, this current addition to the Agfa line provides a variety of outstanding features that will appeal to everyone for whom photography is a serious hobby.

The new Clipper Special is fitted with a fully corrected focusing f6.3 anastigmat lens and a shutter giving 1/25th to 1/100th second exposures, as well as bulb and time. The Clipper gives fifteen $2\frac{1}{2}$ by 2 1/16 inch pictures on a roll of PD16 film (same size as 616), an economical point that many photographers will value.

A telescoping, metal, pull-out front makes the camera instantly ready for use, and when in closed position reveals the camera's smooth, trim lines and compact design. This new type of construction does away completely with the necessity for bellows and is consequently "light leak-proof."

The Clipper is solidly built with a pressed-steel frame and is smartly finished with a black-grained, waterproof covering and exposed metal parts finished in polished metal and black lacquer.

Other specifications include an optical, direct-view finder, tripod socket, a convenient depth of focus scale, hinged back and easy loading arrangements, and special eyelets for attaching a neckstrap. The f6.3 Clipper Special is made by Agfa Ansco Corporation in Binghampton, N. Y., and retails at $17.25.



Agfa's PD16 Clipper Special Camera, f 6.3 anastigmat lens

Super-XX Now Ready in Rolls and Packs

FOUR times as fast as ordinary films, and heretofore available only for miniature cameras, Kodak Super-XX Film is now obtainable in all the popular rollfilm sizes and in film packs, the Eastman Kodak Company announces.

So sensitive is this new film that an inexpensive box camera, loaded with it, is about equivalent in speed to a camera with f.6.3 lens when loaded with ordinary film. Similarly, the f6.3 camera, loaded with Super-XX, has a speed which approximates that of a camera equipped with f3.5 lens when ordinary film is used.

This speed advance means that inexpensive cameras can now obtain excellent pictures under adverse light conditions, and cameras with moderately rapid anastigmat lenses can take snapshots under conditions that heretofore have demanded high-speed lenses. Photoflood snapshots at night and outdoor snapshots on bad days with inexpensive cameras will show marked gain in quality.

Intended for the shortest possible exposures and for use under adverse lighting conditions, Kodak Super-XX is especially adapted for picturetaking by artificial light. Almost any camera loaded with it can take indoor snapshots by the light of only two Photofloods—one No. 2 and a small sized No. 1—placed as specified in the Kodak Snapshots at Night instruction folder.

While Kodak Super-XX film is four times as fast as ordinary film, it is fine in grain, and will yield excellent enlargements. It is twice as fast as Kodak super sensitive panchromatic film, but the grain is no larger. In addition, Kodak Super-XX is fully panchromatic, made with a nonhalation backing, and yields prints that are beautifully balanced black and white renditions of colored subjects.

Craig Names New Prices

The Craig Movie Supply Company, Inc., with stores in Los Angeles and San Francisco, announces new low prices for its Craig Junior 8mm-16mm splicer. Complete with cement and water container, the new price is $2.50. The Craig Junior 8mm-16mm Combination is listed at $7.25.

Giving Wings to Camera

(Continued from Page 466)

day, so bright and early that morning I appeared with my camera on the Fox back lot, which had been transformed into a twenty acre desert

My friend Pev Morley, the head cameraman, saw me and asked what I thought I was going to do When I told him I'd like to get some pictures of the storm, he said it would be impossible, because the sand would ruin my camera The movie cameras were housed in sheet metal houses with transparent glass fronts, but there wasn't any extra room in any of them I argued with him, I begged to be allowed to take some pictures Finally he broke down and told me I might go in one of the camera houses for the first half hour By that time things had begun to happen The actors had arrived, and shooting was about to begin

Sound Sneak wind in background and build it up-

Brombeig There were special oil burners which were giving off black clouds of smoke that drifted over the desert and almost blotted out the sun. The wind added its mournful wail to the darkening scene as we hurried inside the camera house and closed the door behind us

Sound- Opening and closing large metal door - wind lower.

Brombeig- The wind was rising, and the few prop men who were visible wore goggles and masks to protect themselves It was almost like a gas attack during a tornado Then the signal was given for the action to start Tyrone Power, who plays Ferdinand de Lesseps, and had been in one of the tents almost in front of our camera, pushed through the flaps and cut into the open I unslung my own camera and sighted for a picture Tyrone started to run toward Annabella, who is the young native girl Tom, and who was clinging to one of the huge water tanks. Just as he reached her and the two of them started for shelter, the wind machines were turned on full force I give you my word, that wind pushed the two of them completely over, as if they had been the flimsiest of toys I snapped the shutter just as they fell, and got a beautiful picture They picked themselves up and stumbled on before the director ordered a cut in the scene

Sound: Wind out

Brombeig- - -I had my picture all right, but you can imagine how enthusiastic I was when it came time for me to work in that simoon

●

In the concluding words of his talk Mannie Webster announced that on the evening of October 31 announcement will be made of a photographic contest in which $250 will be given in prizes

●

Among those present at the broadcast October 24 was Richard F Oden, president of La Casa Movie Makers of Southern California and also of the Miniature Camera Club of San Gabriel Valley.

The two clubs are members of the band of six clubs in the council that has been formed and of which incidentally their president is head Other clubs in the same council are Pasadena Movie Club, South Pasadena Camera Club, Alhambra Photo Club and Eighteraften of South Pasadena

The council as one of its features furnishes speakers for programs as well as judges and critics in contests Every couple of months the presidents of the respective clubs gather in conference

●

The editor of this magazine with William Stull, A.S.C., Robert Tenley and Richard Lyford descended in mid-October on the Pasadena Movie Club. Some pictures were taken along and shown In a way entirely casual during the brief business meeting it was brought out that the organization is exceedingly close to the local chamber of commerce and to the Rose Bowl

More important even than that, perhaps, is the functioning of such a committee as that of social welfare Requests were made by the chairman of the committee for the loan of films such as might be suitable for taking into the homes of shut-ins as well as into large institutions. The chairman gave assurance that those responsible for the film need not be overafraid to show their work, pointing out that those sitting in the chairs of the audience were not inclined to be over-critical—that in fact they were far removed from the category of those who regularly bought tickets to regular theatres

The action of the Pasadena Movie Club is worthy of high praise—and of emulation, too, by other clubs.

128 PAGE BOOK RECORDS VISUAL EDUCATION MEET

THE National Conference on Visual Education and Film Exhibition (DeVry Foundation) and Year Book of Visual Education, just published, thoroughly covers the proceedings of the meetings in Chicago last June There are 128 pages, divided into two parts, with 49 titles in the first and 13 in the second A P Hollis of the DeVry staff is the editor

The present is the first formal publication of the proceedings, which are an outgrowth of the DeVry Summer School of Visual Education founded in 1925 upon the suggestion of A. P Hollis Mr Hollis had had experience in similar work The response of the teachers was immediate

Its membership included teachers from nearly every state In 1936 the name was changed to read as it does now The late conference enrolled 602 members and 1162 advanced applications were received

From its inception it has been the policy of the conference to permit no sales solicitation for films or equipment either on the floor of the convention or on the program There are no equipment exhibits except the machines provided for projection.

The proceedings cover all the sessions from June 20 to 23 inclusive Two dramatic subjects from Hollywood, "Broken Lullaby" and "Tom Sawyer," were shown, after having received prolonged experimental study at thirty two schools In addition a list of about 800 shorts has been selected from Hollywood shelves by a committee of educators and will soon be released

Mrs Hettie Dyhrenfurth of Switzerland, whose husband is an expert cameraman and photographer, and professor for visual education at the People's University of Zurich, talked on European and American documentaries The two have been working in this field for ten years America, the speaker said, is far behind the European countries in the matter of documentary production.

The entire book is jammed with material treating of subjects produced for purposes other than straight entertainment Yet it is a book that belongs in the office of every exhibitor of motion pictures, for exhibitors may learn much about their own business, or what might be their business if they so would make it—and for the advantage of their customers

For those engaged in teaching children or youth the book is invaluable in the information it contains—information it does not seem possible to obtain from any other source

▼

Mogull Brothers, 68 West Forty-eighth street, New York, has mailed 125,000 copies of its Bargaingram. The company claims, and in all probability with entire correctness, this is the largest circularization among amateur and professional photographic followers that has ever taken place in the industry.

The Bargaingram is of four pages 11 by 17 inches in size. It lists approximately 1500 items, many of them one-of-a-kind specials The type is small, but it covers a lot of ground

CINEMA MUSIC CLASSES ADDED TO U.S.C.'s LIST

MAJOR news in connection with the opening of U S C 's 1938-39 academic year in cinematography was the inauguration of a class in cinema music, conducted by Boris Morros, head of the music department at Paramount

Mr Morros is instructing two widely different types of students at one and the same time The first type is the music majors, those students expecting to make music and composition their profession The second type is the cinematography majors, those students who are not musicians but wish to make motion picture production their profession

The music majors are drilled in actual underscoring and composing of music for pictures, while the cinema majors are given the task of choosing parts of productions, from actual scripts, that should be turned over to musicians for underscoring in order to better the showmanship of the entire picture.

In General and Detail

Besides this specialization both types of students are thoroughly drilled in the actual mechanics of musical underscoring such as sequence timing, musical cutting and editing, playbacks, rerecording, dubbing, etc.

In this way each type of student is given invaluable instruction in his own particular field as well as becoming thoroughly familiar with the specific duties and problems of the music department

The class is definitely conducted on a policy of learning by doing, the most successful of all methods used to teach the university student the various technical phases of production Each fourth meeting is held at Paramount studios, where instruction can be conducted under actual studio conditions

A good example of the student's appreciation of instruction by studio experts is evidenced by the class conducted by the man in charge of all interiors for Paramount, A E Freudeman, who conducts a course in problems of art direction

Jump from 12 to 30

Last year Mr Freudeman's class numbered twelve students These soon spread the word around that the course was a veritable gold mine of information on studio routine and procedure, not to mention the invaluable discussion of the problems of set designing and set decorating for photographic purposes As a result Mr Freudeman's class this year crowds the room to capacity and numbers over thirty

October 7 Lewis W Physioc's class in camera technique was held at the laboratories of Art Reeves on Santa Monica Boulevard. Mr Reeves and his associates devoted the entire evening to actual demonstrations in laboratory, sound and equipment operation and manufacture

Two demonstrations were on the spectacular side First the sound frequency apparatus that enabled everyone to test exactly how sensitive their ears were to the higher frequencies Most of the students could detect a 16,000 cycle note, but the older men lost out quite a way below this figure

The second demonstration had to do with the high-frequency oscillator used in baking out the elements in the manufacture of glow tubes. The fact that this equipment could "boil" and actually burn up bits of metal, without evidence of any heat application, came as a surprise to most of those attending this outstanding meeting of the class

JACK V WOOD, S.A.C.

20TH-FOX INSTALLS NEW MAKE-UP LAMPS

PROVIDING 150 footcandles of glareless illumination, with a heat reduction of 80 per cent over conventional tungsten lighting, a new all-fluorescent lighting system has been installed in the make-up department of the Twentieth Century-Fox studios

The new system, first of its kind to be installed in a motion picture studio, employs twenty-eight of the new daylight-color fluorescent lamps developed by General Electric's incandescent lamp department It was designed and constructed by W T Strohm, chief engineer of Fox

The elimination of glare as well as most of the heat of ordinary lighting are two outstanding virtues of the new fluorescent system which contribute greatly to the comfort of the make-up man and film artist, say studio officials In addition, the color quality of the fluorescent light—the nearest approach to natural daylight ever achieved directly by any artificial illuminant—has proved ideal for both Technicolor and black-and-white picture make-up

Clay Campbell, director of make-up for Twentieth, says "It's the best lighting system I have used" The photograph shows Mr Campbell applying studio make-up to Binnie Barnes, popular screen artist

Illustrating new fluorescent lighting in make-up [illegible] W T Strohm, chief engineer Twentieth Century-Fox, designs system with new lamps developed by General Electric's incandescent lamp department Clay Campbell, make-up director applies make-up to Binnie Barnes

PLAN YOUR DRAMAS

CONTINUITY in a travel film or a home movie can be reduced to the relatively simple matter of shooting and editing the scenes so that first things come first, second next, and so on This, plus remembering to get long-shots to "establish" locations, and plenty of close-ups to clarify all important action, is enough to insure good continuity in ordinary films

When it comes to the making of dramatic pictures, however, either by an individual or by a club or group, continuity grows more complex Not only must there be a continuity or related succession of actions and ideas but of places and things.

For this reason, dramatic films should be carefully planned, every detail being reduced to writing before shooting commences

The first step of course is the story Begin with a brief synopsis of the plot or action Then break this down into terms of specific action and camera angles This is termed the shooting continuity or working script It is virtually a worded blueprint of the picture as the camera will see it.

It should specify every scene, giving each a number for convenience in shooting and editing, it should contain an estimate of the footage that will be required, the camera set-up and angle, the action, and the type of location

Wherever there are likely to be spoken titles, these, too, should appear in the script, so that when the scenes are filmed the actors may know what words to speak. This will help the titles to be blended more smoothly into the scenes

Important Information

This script contains a lot of mechanical information which will be of the greatest importance in getting organized so actual shooting may proceed smoothly In addition, it contains by inference further useful facts which can be ferreted out without abnormal powers of deduction

So we come to the reason why so many professional assistant directors have gray hairs Breakdowns

Before any production unit, professional or amateur, commences to shoot, some one should go over the script with a fine comb and break it down into lists that will enable all these mechanical details to be organized efficiently

Probably the first breakdown is for locations. This is simply a matter of listing all the scenes according to the places they are to be made Suppose script Scenes 1, 13, 25-27, 50 and 98 are to be made in your own living room Scenes 2, 3, 4, 28, 29, 47 and 100 may all take place in your own front yard

Others, in a neighbor's home, at the golf club, and so on Clearly, if you can dispose of all the scenes scheduled for any one location together, you will be saved a lot of hurrying and scurrying around And your picture will be "in the box" quicker

Sometimes it isn't practical to work entirely in this most efficient manner The reason is shown by the next breakdown, which is for actors Most amateur troupes always have some difficulty in having all the players on hand all the time.

Players' Convenience

One can hardly wonder at it, for despite the fun involved in making a picture of this kind, there is a lot of hard work, too And there's something very irritating to most people about having to stand by for half a day or more to be on hand for appearing in a single scene.

So this breakdown tells us in which scenes each actor appears Suppose a certain player has just one scene among all those which must be filmed at the country club Knowing that, it is simple —and a good deal more considerate— to schedule the shooting there so that scene comes at a time when that player can conveniently come out, do his scene, and get away without waiting

In some cases, where you have one principal player whose time is strictly limited, it may even be well to clean up all of his scenes, regardless of location, in a single day.

Finish Rest Afterward

Afterward, you can finish up the rest of the scenes on those locations, with the more leisured players and technicians, as may be most convenient The studios often have to do this, particularly when they have to finish quickly with an especially expensive player, or one needed by some other production or studio

Next comes a breakdown for properties This includes anything needed in a scene, from an elephant to a mouse-trap With proper care, this list will eliminate those maddening delays which come up when, for instance, you are about to film your leading man playing golf—and find at the last minute nobody thought to bring along the golf clubs!

Closely related is the breakdown for costumes The studios list each principal player's every change of costume by number, and correlate this breakdown with those for location and people Thus when the call sheet specifies scenes 4, 6, 7, 8, 9, 34 36, and 88 at the golf club, the leading man sees after his name, "No 1," which indicates a definitely specified combination of garb, while the leading woman may see "No 4" after her name, indicating she is to report in an equally specific sports ensemble

Avoiding "Boners"

This detail, inconsequential as it may seem at first thought, is vitally important, for it can save much embarrassing "boners" as showing the leading man leaving a room (in Scene I, made on Thursday) clad in a business suit, and immediately walking through the front door in Scene 2 (filmed ten miles away on Sunday, two weeks later) clad in slacks and a sport shirt Even in professional films, such things often happen; in amateur films, unless great care is taken with these details, they are doubly likely.

Thus we have four separate but interrelated breakdowns derived directly from the script At least two more can be deduced from a further study of the same document.

First it is often necessary to break down things to supply a list of the photographic equipment necessary for each scene Of course such inevitables as camera, tripod and film can be expected for every scene, your camera crew had better be replaced if it can't remember these essentials

But it is helpful to know, for instance, that certain scenes will be made indoors, necessitating that lights, extra photofloods, cables, spare fuses, "gobo" screens, and the like be on hand

Other scenes, made outdoors, may require reflectors If you are going to make both interiors and exteriors at the same place, or on different locations but on the same day, these notes as to equipment will prove invaluable, for when you need anything it will be there.

Another important item for breakdowns is transportation. In most cases, everyone will have a car, but transportation must be provided for those who haven't. In addition, definite provision must be made for getting all necessary props, changes of costume, phototechnical equipment and the like, to the right place at the right time

Transportation Protection

Incidentally, don't go on location and let all your cars get away simply because you expect to work there all day! Something unexpected is sure to come up—and a "stand-by" car is often a life-saver

Now we have six complete breakdowns, covering

1. Locations
2. Cast
3. Props
4. Costumes
5. Photographic equipment
6. Transportation

These must be coordinated as regards shooting dates. So the final breakdown provides the shooting schedule This will set the golf course scenes, let's say, for Friday, the scenes in John Smith's home and yard for Saturday; those in Henry Jones' orchard for Sunday, those along the river road for the following Wednesday, and so on

When all of these interlocking details are cross-checked and proved accurate, it is a good plan to supply all concerned with written memoranda as to all the

details that concern them Your leading man must know when he will be wanted at the golf course, in what outfit and how he will get there
that she has but half a day's work there, but will need two different costumes Your comedian and villain must know what days they will be wanted (and what days they won't!), and all the other details concerning their participation. The same applies to your camera crew, your property men and all the rest

All of this sounds like a lot of paper work It is But it is very well worth while. Ask anyone who has tried making a dramatic film without such preparation He'll tell you that although good pictures can be made without this type of preparation, they can be made better and, what's more, much easier if the details are planned for ahead of time!

Notes of the Clubs

New York 8mm. Club

Plans for a club film interchange were laid by the New York 8mm Movie Club at its first fall meeting at the Hotel Pennsylvania September 19. The New York group has a number of member-made films available for loan to other clubs on an exchange basis, and arrangements are already being made with several 8mm. groups throughout the country. For details, club officials may write to Walter C. Mills, 35 Park View Avenue, Bronxville, New York.

The feature of the September meeting was the showing of the first crop of vacation films, including two Kodachromes of England by Mr Mills, polarized color work around Lake Michigan by Karl Swartzel, a waterfront film by A. P Schafenberg, and unedited reels by members MacGregor and Blecksley.

Mr Swartzel was elected to the membership committee to fill the vacancy caused by Mr Blecksley's retirement from active participation when he leaves to take up new duties in the middle west. The club's limited membership of twenty-five is complete, and a waiting list has been established

The highlights of the October meeting of the New York 8mm. club at the Hotel Pennsylvania were a talk by Mr Hall on "Limitations of 8mm films" and the introduction by Program Director Hollywood of the new club policy of screening notable outside 8mm films

The first two of these were T J Courtney's "Seaside Rambles," a pictorial reel of a Nova Scotia fishing village, and Raymond O'Connell's "Beach Holiday," a well written scenario film

Member films included Mr Brandegee's "Tennis Match," Mr. Boice's "Bermuda Holiday," and Mr Hackshall's "Adirondack Sportsman" Mr Boice's film used polarization to a great extent, with a notable gain in color depth and contrast.

VINCENT McGARRETT

Tri-City Movie Club

The September meeting of the Tri-City Movie Club of Davenport, Iowa, was held at the Peoples Light Company auditorium September 21 About 100 persons were present Carl Holmes gave a talk on "Titling," followed by a discussion of the subject by the various members. Three films were shown They were.

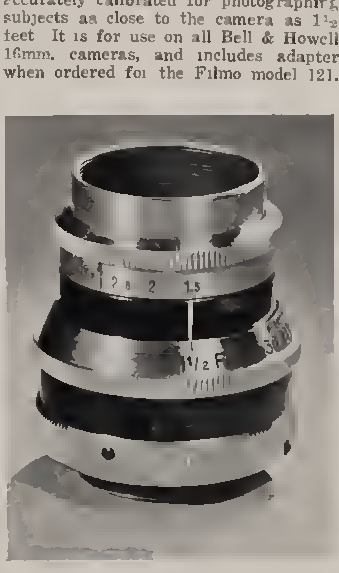
"Brookfield Zoo, 1937-38," 400 feet 16mm Kodachrome, Dr. Albert M Mueller; "Our Summer Training Cruise," 150 feet, 8mm Kodachrome, Dr. R Bruce Collins; "Circus Pictures," 400 feet, 16mm Kodachrome, Richard Swift.

We now have approximately seventy paid members in the group, all of whom are considered charter members. We look forward to a very successful year.

New B.-H. f:1.5 Lens

Supplementing but in no way supplanting the Taylor-Taylor-Hobson 1-inch f·1.5 lens recommended and regularly furnished with its 16mm equipment, Bell & Howell now offers a somewhat lower priced 1-inch lens as optional equipment or for replacement purposes. It is stated that while the new lens is lower in cost, it is of a quality far beyond expectation at the price

This lens is fully color corrected and accurately calibrated for photographing subjects as close to the camera as 1½ feet It is for use on all Bell & Howell 16mm. cameras, and includes adapter when ordered for the Filmo model 121.



New f 1.5 Extol lens for all Bell & Howell 16mm. cameras.

Los Angeles 8 mm. Club

President Cornell called the meeting to order at 8 p m at the Eastman Auditorium, 6706 Santa Monica Blvd.

It was announced the November meeting was to be the occasion for the annual election of new officers

The president introduced Mr Andrews of the Eastman Kodak Company, who gave us an excellent and scholarly short talk on Kodachrome, its properties, its construction and how to shoot it

Al Leitch then gave the club a resume of the annual picnic which was real and inclusive

What turned out to be the feature of the evening was the showing by Richard Lyford of his picture "The Earth Turns," completely scored and ably projected by its maker This 16mm feature picture, which was 1600 feet in length, was excellent in almost every respect.

The pictures of our second annual picnic were then projected for the amusement of those who participated and the edification of those who did not

The meeting adjourned until November 8 at the Bell & Howell Auditorium

BION B VOGEL, Secretary

Tri-City Amateur Cinema

At the September 21 meeting of the newly organized Tri-City Amateur Cinema Club, composed of amateur cinematographers of Davenport Iowa, and Rock Island and Moline, Ill, Dr. Albert N Mueller of Rock Island exhibited forty 8 by 10 enlargements and thirty-six 2¼ by 3¼ prints. They were all enlarged according to the method described by the doctor in an article under his name in this issue

The showing was received with marked interest by the meeting.

Philadelphia Cinema

Highlighting the October meeting of the Philadelphia Cinema Club held Tuesday, October 11, at the Hotel Adelphia, was a talk by F. C Bobier, meter specialist from the General Electric Company, Schenectady, N Y

Mr. Bobier's talk on the general use of exposure meters brought out several interesting facts, such as duplicating conditions close to the meter of distant scenes, using flesh tones for incidental light and using reflected light under certain conditions. His talk was well received and appreciated

Sixty-four members were in attendance at this meeting, which was opened by Vice President A L O Rasch, who

delivered a talk on Ripley Wayne Bugbee, the late president of the Club, who passed away last month

Eight hundred feet of black and white film titled "Camp Tamiment," by Leon M Bardfeld, closed the meeting.

B N LEVENE,
Chairman Publications Committee

San Francisco Cinema

The regular monthly meeting of the Cinema Club of San Francisco was held October 18 at the Auditorium of Kohler & Chase.

Instead of the announced "still contest" which had been postponed, the program consisted of "A Trip Around the World" with J O Tucker, who told of the places visited, his experiences with different types of film in different parts of the world and particularly the use of Kodachrome. He also projected a number of Kodachrome slides

At the November meeting you will be asked to elect a nominating committee of five who will present at the December meeting the names of those recommended for office for 1939

E G PETHERNICK, President

Chicago Cinema Club

The nominating committee of the Chicago Cinema Club presented the following names to the membership for the 1938-9 officers: President, E J Hamme; vice president, H W Clark; secretary, Miss Thye; treasurer, H. G. Aschoff; board of directors, E J Hamme, chairman; H W Clark, Miss Thye, A Lubin, Sherman Arpp, Warren Sandage and Lloyd Ryan

October 20 the club met at the Great Northern Hotel, its 479th meeting, and filmed the "Lake View Review," photographed by James P Fitzwater The producer is known as a user of 8mm cameras who on special extra occasions employs 16mm That may be recorded as something out of the usual, in other words as news

The October 27 program was contributed by the women members, and on the details of it the word was Mum

Conway Camera Co. New Chicago Firm

The Conway Camera Company formally opened its store at 34 North Clark street, Chicago, October 15. The president of the concern is Selwyn S Schwartz, formerly general manager of the Central Camera Company

Among the features of the store will be a modern exhibition gallery displaying one man shows by prominent professional and amateur photographers The first will be staged by Stephen Deutch. There will be a wide range of cameras, both still and motion, and every photographic accessory.

In addition the company will provide a fine grain developing, enlarging and finishing service Mr Schwartz has extended a cordial invitation to readers of this publication to look in on him in his new home

AGFA ANNOUNCING F:6.3 CLIPPER SPECIAL

DESIGNED especially for the use of amateur photographers, two new tripods possessing several distinctive features have just been announced by Agfa Ansco Corporation of Binghamton, N Y. The two tripods, which are constructed of a carefully planned combination of cold rolled steel, forged aluminum, and machined brass, are not only light in weight but provide remarkable rigidity in use.

The tripods have four section, telescoping legs that open quickly to extended position. The tripod legs have a five-side design that results in unusual rigidity and resistance to wobble or side-weaving. When closed, the legs form a compact, nine-faceted circle, 1 inch in diameter.

The Agfa No 1 metal tripod, which is furnished with a stationary head, measures 15⅝ inches in length when closed, yet extends to a height of 48 inches Its weight is only 19 ounces. The stud of the No. 1 tripod is of the reversible type and can be adapted for either American or Continental tripod sockets by the simple removal of one screw

Lock at Any Angle

The Agfa No 2 metal tripod provides a ball and socket swivel head that permits locking the camera at any angle including straight up or straight down The weight of the No 2 tripod is but 23 ounces Its length is but 17 inches closed, while it extends 49⅝ inches opened. Both tripods are equipped with removable rubber tips that fit over the metal pointed feet and thus prevent scratching or slipping on polished floors

These two new Agfa tripods, which merit close inspection by all amateur photographers, can be obtained from regular photographic dealers The No 1 tripod retails at $3 95 and the No 2 at $4.95

16mm. DUPLICATES
Quality reproductions of Color Films Black and White duplicates, Negative Developing and printing Duplicates made from film with torn Sprocket holes Special film for titles in color 35mm Film Strips and Film Slides
General Laboratory Service
Film Reproduction Company
Box 116 Dept H Des Moines, Iowa

KODACHROME
DUPLICATES 16mm. 35mm
STITH-NOBLE CORP.
YO 6331
645 North Martel Ave., Hollywood, Calif.

HUGO MEYER Ciné
SPEEDS f/1.5 TO f/3.5
LENSES
HUGO MEYER & CO.
245 W. 55 ST., NEW YORK

8 Enlarged TO 16 Reduced TO 8
Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 MERCHANDISE MART
CHICAGO

16mm. Safety Non Halation FILM
Weston Day Max 100 ft.
S. PAN . . . . 32 16 . $4.00
DAYLIGHT . . 12 3 . $3.00
ROYAL TINT . 8 2 . $2.50
(Amber)
Prices Include Processing and Return . . . Guaranteed
Royal Studios
6509 Clarkson Ave Bell, Calif.

New Lafayette Products

The camera division of Wholesale Radio Service Company of 100 Sixth avenue, New York, announces the addition of two items in its line of Lafayette photographic chemicals, Acid Fixing Powder and M-Q Developer Tubes.

The Acid Fixing Powder is packaged in a thoroughly moisture-proofed "Lacquer-lined" container Careful tests have shown the acid fixing powder works perfectly with all makes of films, plates and papers and is especially suitable for fine grain work

The new M-Q Developer tubes are fitted with a tapered, oxidization-preventing, separating cork which preserves the high quality of the chemicals for unusually long periods of time with a guaranteed minimum period of one year

Gevaert Reduces Prices

The Gevaert Company of America, Inc, announces a reduction in the price of Panchro Super Reversal to $3.25 for 50-foot length and to $6 for 100 feet The new price on Panchro Microgran Reversal is $2 50 for the 50-foot and $1 50 for the 100 feet. The prices represent a reduction of from 20 to 25 percent Ortho Reversal is reduced to $2 50 from $2 75 for the 50-foot length

Files for Sale

The Hollywood Photo Supply Shop, 1038 Cahuenga avenue, has received from a client for sale bound copies of three magazines from January 1, 1932, to date American Cinematographer, Movie Makers and International Photographer.

Academy Council Readies Test Reels for Theaters

Effective immediately, the Academy Research Council will have available both variable area and variable density standard multi-frequency test reels for use in checking sound reproducing equipment

The primary standard reels contain a complete set of frequencies and secondary standard reels a lesser number of frequencies.

Prints of either type reel contain appropriate sound titles announcing each frequency and each print is individually calibrated to a film used as a calibrating standard. A sheet listing these calibrations accompanies each print

Experience in making up these reels indicates that the meter fluctuation for any one frequency within one reel is less than ¼ db.

Inquiries from theatre servicing organizations, theatre circuits and individual theatres regarding these reels are invited and should be addressed to the Research Council, Academy of Motion Picture Arts and Sciences, 1217 Taft Building, Hollywood, Cal

Prices—secondary standard reels, $17 50 each, primary standard reels, $25 each (All prices f.o.b. Hollywood, Calif.) These prices subject to a discount of 15 per cent in lots of 10 or more ordered at one time

▼

Bell & Howell Busy

Two months ago Bell & Howell announced its new automatic 16mm camera, Filmo 141, requiring no film threading, equipped with a positive, Hollywood-type viewfinder and other refinements new to movie cameras for amateur use Announced prices were $127 50 and upward, depending on speeds and lens equipment

Early in October the Bell & Howell assembly lines were reported as working twenty-four hours a day and seven days a week in order to produce a sufficient number of Filmo 141s to meet the demand

▼

Dallas Gets Agfa Office

In order to give better service to its customers in the Southwest, Agfa opened on September 15 a new branch office at 2025 Commerce Street, Dallas, Texas The new office will carry a complete stock of Agfa photographic materials.

▼

"Photography by Polarized Light" New Eastman Book

Priced at 50 cents, a new book on polarized light in connection with photography is announced by Eastman

"Photography by Polarized Light" discusses the various types of polaroid screens available, describes the effects produced by their use and illustrates these effects by drawings and photographs. Exposure time, filters, accessories and negative materials to be used when employing polaroid screens are also treated fully.

▼

Film Reproduction Adds to Service

The Film Reproduction Company, Box 116, Department H, Des Moines, Iowa, has added to its service a department for color reproductions of Kodachrome and another for the copying of films with torn sprocket holes Other specialties featured by the company are reproductions of black and white 16mm films, negative developing and printing, special film for titles in color and 35mm film strips and film slides

ORDER NOW

for Christmas gifts

NATURAL COLOR Enlargement Prints

from Kodachrome and Dufay

5x7 Prints, $10 00—8x10 Prints $15 00
11x14 Prints $20 00

"This cost more and are worth more."

SATISFACTION AND PROMPT DELIVERY GUARANTEED

If your photographic dealer cannot give you our service send your transparencies to us

HESSERCOLOR CORP.
6605 Hollywood Blvd Dept AC11 Hollywood, California
Dealers write for terms

GOERZ

REFLEX FOCUSER

for Movie Cameras without groundglass

GIVES YOU

Visual groundglass focusing

ELIMINATES PARALLAX
between the optical axis of the finder and that of the photo-lens

ELIMINATES FOCUSING SCALES
and is left on camera while grinding pictures Indispensable for

VERY ACCURATE WORK
For more information and also on our

KINO HYPAR F2 7 15MM WIDE ANGLE LENS
and
KINO-HYPAR F2 7 75MM

for Long-Distance Shots and Close-Ups address Dept A-C 11

C. P. GOERZ AMERICAN OPTICAL CO.
317 E. 34 St. New York, N. Y.
American Lens Makers Since 1899

Midget Sun Is 1000-Watt Cigarette Sized Mercury

IN THE form of a 1000-watt mercury lamp, a midget sun, no larger than a cigarette, yet designed to attain a brilliancy equivalent to about one fifth that of the sun's surface, is announced by the incandescent lamp department of General Electric Company at Nela Park, Cleveland

Since the light source, an arc, is highly concentrated and is approximately twelve times as brilliant as the incandescent filament of a 1000-watt standard projection lamp, Nela engineers believe the watercooled midget sun will revolutionize lighting practice in numerous fields of light projection.

Results of numerous laboratory tests indicate that the new lamp can be used to great advantage in photo-engraving work, in blueprinting, photo-enlarging, in searchlights, and for therapeutic application.

The new lamp consists of a little quartz tube Confined within a tiny bore inside the tube is a globule of mercury and a trace of argon gas Each end of the quartz tube is furnished with a brass ferrule which provides proper electrical contact

In producing so brilliant a light, the midget sun develops such high pressure and heat as to destroy itself unless the lamp is properly water cooled. By developing an ingenious water cooling jacket, permitting three quarts of water a minute to flow past the gleaming mercury lamp, Nela Park engineers found a practical way to carry off the excess heat without affecting the light output

The cylindrical glass portion of the water jacket is about the size of a shotgun cartridge A screw adjustment at one end of the jacket permits easy insertion and removal of the quartz lamp. Metal connections for water intake and outlet are located at either end of this watercooling accessory.

▼

New Johannesburg Theaters

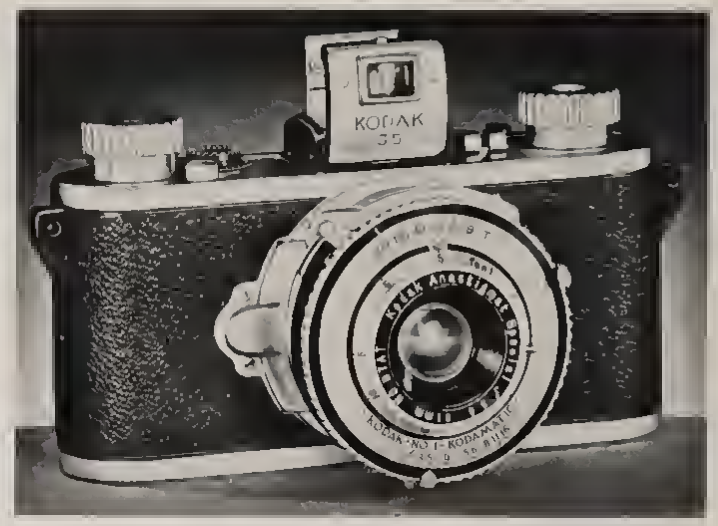
Four new suburban theaters are planned for Johannesburg as a part of plans to provide Union-wide distribution of an American company's films. All of the theaters will be privately owned, as the American distributing company does not plan to operate except as distributors.

A recent announcement was to the effect that by the end of 1938 twenty-four theaters of the chain would be exhibiting

▼

Wilton Returns

O N Wilton, foreign sales manager of Bell & Howell, has returned from an extended trip through the British Isles, Norway, Sweden, Holland, France, Italy and Germany surveying Bell & Howell motion picture equipment trade interests He pronounces the trade outlook excellent



This is the f 3.5 model, the senior, of the new Kodak Model 35s. Supplementary are the f 4.5 and f 5.6 models.

Eastman Issues Series of Moderate Priced 35mms.

THREE new moderately priced miniature cameras, the Kodak 35s—trim in appearance, and extremely capable in performance—are announced from Rochester by the Eastman Kodak Company.

These new 35mm cameras incorporate many technical advantages generally associated with miniature cameras in a higher price range. Automatic control of film centering and winding, automatic exposure counting, lenses corrected for either black-and-white or full color photography, and, in the models with faster lenses, a built-in self-timer and automatic device for preventing double exposures are among the features which will appeal to all camera users.

The Kodak 35 with Kodak Anastigmat Special f 3.5 lens has a Kodamatic shutter with five speeds to 1/200 second, plus self-timer. The shutter is set automatically for the next picture as the film is wound. This model will retail at $39.50.

Another model, equipped with Kodak Anastigmat f 4.5 lens and Kodak diomatic shutter with four speeds to 1/150 second, also has a built-in self-timer and a similar fully automatic device for preventing double exposures. This model will retail at $29.50. Both of these cameras have a convenient clip for attaching a Kodak pocket range finder.

A third Kodak 35, equipped with Kodak Anastigmat f 5.6 lens, has a Kodex shutter with three speeds to 1/100 second, and will retail at $18.50. It, too, has automatic film centering and winding control, and its lens is corrected for full color photography as well as black-and-white.

Each of the Kodak 35s is equipped with a folding optical eye level view finder and a one piece bottom and back which may be unlocked and slid off for full access to the interior of the camera. This feature makes loading rapid and easy, and facilitates cleaning of the camera. All three Kodak 35s have convenient fingertip focusing from four feet to infinity by revolving the lens mount.

Lenses of the Kodak 35s need not be pulled forward into position before a picture is taken. They are permanently extended on a compact tubular mount of extreme sturdiness. This feature keeps the camera ready for instant action. For protection, lenses are deeply recessed in their mounts.

The camera bodies are shaped for firm holding and comfortable "feel," and are finished in black pin-seal grain molded into the newly developed and extremely tough damage resistant material, with bright metal and black lacquer trim and fittings.

These cameras load with standard 18 or 36 exposure magazines of Kodak 35mm film. Among the films available are Kodak Panatomic X, Plus-X, Panatomic, Super-X, Kodak Infra-Red, the new extra-speed Super-XX, and full color Kodachrome Film (Regular, for daylight picture, and Type A, for Photoflood light).

Delivery of Kodak 35s will begin in November.

CLASSIFIED ADVERTISING

FOR SALE

WALL SINGLE SYSTEM COMPLETE rebuilt B & H sound printers rebuilt Duplex sound and picture printers 200 ft. Silnemann developing reels used measuring machines Complete Akeley camera equipment. Akeley 1000-ft. magazines synchronous camera motors. Matora sunshades finders lenses and all accessories Write wire or cable
MOTION PICTURE CAMERA SUPPLY INC
723 Seventh Avenue New York City
Cable Cinecamera

THE WORLD'S LARGEST VARIETY OF Studio and Laboratory equipment with latest improvements as used in Hollywood at tremendous savings New and Used Mitchell, Bell howell Akeley De Brie Eyemo animellon process cameras lenses, color magazines, adaptors lighting equipment silencing blimps dollies, printers, splicers, moviolas, motors, light-testers, gear boxes synchronizers. Guaranteed optically and mechanically perfect. Send for bargain catalogue
HOLLYWOOD CAMERA EXCHANGE
1600 Cahuenga Blvd. Hollywood Calif
Cable Hocamex

BELL AND HOWELL 170° CAMERAS—High speed shuttles—high speed gear boxes—400 and 1000 foot Bell & Howell magazines—Bell & Hawell tripods—motors Mitchell silenced cameras AKELEY and DEBRIE CAMERAS Akeley motors High speed motors Sunshades, lenses and finders
Write or Wire
CAMERA EQUIPMENT COMPANY
1600 Broadway New York City
Tel Circle 6-5080 Cable Cinequip

WE BUY SELL AND RENT PROFESSIONAL AND 16 mm EQUIPMENT NEW AND USED WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS RUBY CAMERA EXCHANGE 729 Seventh Ave, New York City Established since 1910

NEW PRECISION TEST REEL FOR PROJECtion and Sound Developed by procedment SMPE member Combination visual sound leste for all soundtrack adjustments Indicates travel ghost sideway, picture jumpp etc Contains visual targets and constant level frequencies W E. Mirrophonic recording Truly simplified, easily understood. Comparative value, $75 00. With full instructions $29 50 16mm edition, $17 50 S O S, 636—11th Ave. New York

JUST FOR FUN TRY MAKING A HOME movie from a "shooting" script written by professional writers designed especially for amateur cameramen using amateur equipment Not a synopsis, but a technically accurate working script No technical knowledge or added expense necessary Solves the problem of action for your subjects Each script is an exciting, original story with PLOT Group of five widely varied scripts each designed for less than 100 feet of film, mailed promptly upon receipt of only $1 00 HOME MOVIE SCREEN PLAYS 944 Little Bldg Boston Mass

SILENCED BELL & HOWELL CAMERA LOW PRICED DEBRIE AKELEY DEVRY EYEMO FILMO BOLEX AND OTHERS WE RENT BUY—SELL OR TRADE
CAMERA MART INC
50 WEST 45TH STREET NEW YORK CITY

FOR SALE—Rebuilt silenced or high speed Mitchell camera with standard equipment, factory guaranteed. Write or wire Mitchell Camera Corporation, 665 North Robertson Blvd, West Hollywood, California Cable address MITCAMCO

WANTED

WE PAY CASH FOR EVERYTHING PHOTOGRAPHIC Write us today Hollywood Camera Exchange, 1600 Cahuenga Blvd, Hollywood

WANTED TO BUY FOR CASH
CAMERAS AND ACCESSORIES
MITCHELL B & H EYEMO DEBRIE AKELEY
ALSO LABORATORY AND CUTTING ROOM EQUIPMENT
CAMERA EQUIPMENT COMPANY
1600 BROADWAY, NEW YORK CITY
CABLE: CINEQUIP

WANTED—2 SILENCED MITCHELL CAMERAS with equipment. Cash paid.
CAMERA EQUIPMENT COMPANY
1600 Broadway New York City
Cable CINEQUIP Tel Circle 6-5080

WANT TO BUY FOR CASH
MITCHELL CAMERAS AND ACCESSORIES
Write, wire or cable
MOTION PICTURE CAMERA SUPPLY INC
723 Seventh Avenue New York City
Cable Address: Cinecamera

AMERICAN Cinematographer

HAND BOOK and REFERENCE GUIDE

SECOND EDITION

Written and Compiled by

JACKSON J. ROSE, A.S.C.

We wish you to know that . . .

The success and complete sell-out of our previous Hand Book and Reference Guide and numerous requests for additional copies have prompted us in preparing for publication the Second Edition of the American Cinematographer Hand Book and Reference Guide.

This Hand Book is indorsed and recommended by the leading cinematographers of Hollywood. Full and complete with the latest information for all types of photography. Professional 35 mm., amateur 16 m.m. and 8 m.m., miniature cameras, films, filters, lenses, formulas, calculators, color systems, projectors, make-up, timers, film speeds, etc., it is just jammed full of the right kind of information, 200 pages of it, all of this printed on the very best paper with a fine grain flexible cover. Pocket size—the right size that fits into your pocket.

... PRICE $3.00 ...

American Society of Cinematographers

1782 North Orange Drive Hollywood, California

Only

COMPLETED PASSES *Count!*

Perfect projection of your home movies or stills demands a *brilliant-performing screen* as well as an efficient projector. The projector throws the picture. But unless the screen "completes the pass" and shows each view with all of the brilliance and detail your camera has captured, projection does not do justice to your picture-taking skill.

DA-LITE STANDARD CHALLENGER
Can be set up anywhere in 15 seconds. It folds compactly for easy carrying. Adjustable in height, 12 sizes from 30"x40" to 70"x94". From $15.00 up

The Da-Lite Glass-Beaded Screen shows each scene with "camera-eye" fidelity. It gives brilliance without glare—makes details sharp and every shot life-like and real. Available in many styles including the famous Da-Lite Challenger, with tripod attached which can be set up instantly anywhere. Prices range from $2.50 up. Write for literature and name of nearest dealer.

DA-LITE

Reg. U. S. Pat. Off.

Glass-Beaded **SCREENS**

DA-LITE SCREEN CO., INC.

Manufacturers of Theatrical and Non-Professional Screens with All Types of Surfaces and Mountings

DEPT. IIAC 2723 NO. CRAWFORD AVE. CHICAGO, ILL.

Built for Service...

MITCHELL

Cameras and Recorders

Designed and precision built to give long and satisfactory service.

Used by leading film producers throughout the world.

●

Mitchell Camera Corporation

665 NORTH ROBERTSON BOULEVARD
WEST HOLLYWOOD, CALIF.

Cable Addre[illegible] MITCAMCO

Phone OXford 1051

AGENCIES

BELL & HOWELL CO., LTD., London, England
CLAUD C. CARTER, Sydney, Australia
D. NAGASE & CO., LTD., Osaka, Japan
MOTION PICTURE CAMERA SUPPLY, INC., New York City
BOMBAY RADIO CO., LTD., Bombay, India
H. NASSIBIAN, Cairo, Egypt